53c(2)(a) 1947

Louis Armstrong

All-Star Combo Fits Jazz Into Proper Niche During Carnegie Concert'—Rowe

Courier Pittsburgh Pa.
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By BILLY ROWE
(Theatrical Editor)

NEW YORK—Like the baseball rookie who hits a home run his first time up in the majors—a midtown bus bullying its way through traffic, Louis Armstrong's Carnegie Hall jazz concert last Saturday midnight, with an all-star combo, left no room for argument. It was a perfect affair in every sense of the word, lifting jazz out of the honky tonks to the pinnacle of the classics.

The Hall was packed to the rafters with the jazz devotees clinging to every note—and they were big enough to hold onto, coming from men who know how to build them. None of them seemed to play that which was written in the book. To say that they played what was in their hearts and souls would be closer to the truth. It's a rare musical phenomenon, this jazz crew.

BLEND AS ONE

Each man appears as married to his instrument, and it is a union of love. They each fully understand the other and because of that man and instrument are always at their level best. About the men that Armstrong has gathered for his latest thrust into the musical hall of immortality is that certain something which makes them champions in their field. With him they seem rhythmically happy and that happiness is wonderfully expressed in their effervescent music.

Of course, Louis Armstrong's influence is immense and apparent in everything that the group offers, but that is necessary for the proper warmth and emotionalism required. Each member of the crew, however, stood on his own superb instrument, doing well enough so as not to be lost in the orbit of Armstrong's experiences. The precision and effectiveness of the combo's work left its mark on the memory of those who sat through three hours after midnight to listen as its members gave common phrases of music a transfiguring beauty.

Courier Pittsburgh

LOUIS IS KING

In the case of Armstrong himself, after hearing him, one can do little more than ponder new ways of saying how wonderful he is. He plays a trumpet easy, like cutting butter, and just as smooth. There is a quality about his music which seems to combine all the emotional feeling of the ages and people can't help but to sit, look, feel and be enthralled.

Out of his horn comes the type of rhythmic melody that's felt low in your stomach. When it is packed in and starts to fan out it trickles over your spine like running water. His was a magnificent performance with voice and instrument, rounded by a musical authority and a greatness that is born in one.

The words of the Frenchman, Hugues Panassie, writing in "The Real Jazz," best sum up this fabulous gentleman of jazz. Said he: "Louis Armstrong is a musician of such extraordinary ability that he is above all possible praise. From a creative point of view, his improvisations show an abundance of ideas and an inspiration that is so lofty that any other musician pales in contrast. He is capable of playing in the high registers with incredible ease. He produces these notes with the fullness and roundness of a unique sonority.

"In every register, Louis' tonal quality is unique; it surpasses in power that of all other jazz trumpet players; it is full and majestic, both fierce and polished, but at the same time it is heartbreaking and soothing. He swings with such intensity and such rhythm that he seems to become a veritable incarnation of the music. His unrelenting attack, his tremendous ideas create a whole so impressive that to compare his style with that of other musicians is like comparing a monumental cathedral with a gray city dwelling."

WRITER AGREES

Those words could have just as well been written of the Louis Armstrong whom we saw and heard in Carnegie Hall Saturday of last week. There on the stage fronting the most amazing collection of musicians in America was not the new Armstrong, but the old master at his usual peak.

Presented by radio disc jockey Fred Robbins and Ernest Anderson, it was a three-hour affair produced in true concert style. The all-star mixed combo included Jack Teagarden, trombone and voice; Barney Bigard, clarinet; Sidney Catlett, drums; Arvell Shaw, bassist; Dick Cary, piano, and Velma Middleton, vocalist. Tickets were scaled at $4.80 top and the take ran $300 short of $8,000, which is a new record for the Hall. It shattered the mark (by a small margin) set by The Pittsburgh Courier benefit concert at Carnegie last March.

53c(2)(a) 1947

Louis Armstrong

LOUIS ARMSTRONG HEARD

The Times 53c(2)

Trumpeter Presents Program of Jazz at Carnegie Hall

New York Sty (4)

Louis Armstrong, jazz trumpeter, was heard in a concert yesterday afternoon at Carnegie Hall.

The program was designed to give "a representative cross-section of his carrer in music." Sun. 1-9-47

The first post-intermission group was devoted to New York. In this he was supported by the six musicians who make up Edmond Hall's Cafe Society Uptown Orchestra For Hollywood, the final group Mr. Armstrong was supported by his own sixteen-piece band.

Appearing as a guest artist was Billie Holliday, the singer.

frequently in the past.

For the last half hour of the concert. Hall's small unit was replaced by Armstrong's regular big band which proceeded to give a practically definitive demonstration of what's wrong with big band jazz. It also indicated what has happened to Louis Armstrong. He was out there in front of the band but he was lost in the shambles around him. Mon 2-10-47

—JOHN S. WILSON

Armstrong in His Old Form

Mon 2-10-47

Louis Armstrong made his first concert appearance in New York at Carnegie Hall on Saturday afternoon and for an hour and a half played reasonably accurate facsimiles of several of the recordings he made with small bands in the late '20s. Although he seemed a bit stiff and uncertain in his first few numbers, he soon loosened up and, by the time he started his second set, was playing with the ease, finesse and grace which his detractors would have you think are things of the past. If this concert did nothing else, it showed that Armstrong still has the touch which was his hallmark before he buried himself in commercialism more than a decade ago. Mon 2-10-47

Dividing the concert into groups representing his New Orleans, Chicago, New York and so-called "Hollywood" periods, Armstrong played and sang his way through such familiar Armstrongiana as *Mahogany Hall Stomp, Muskrat Ramble, West End Blues, Black and Blue, You Rascal You, Save It Pretty Mamma* and *Confessin'*. The place of his old recording units was taken by Edmond Hall's Cafe Society Uptown band which, as a whole, was not the happiest selection that could have been made to back up Armstrong. The piano of Earl Hines and the trombone of Kid Ory were sorely missing in these reconstructions, but good support was provided by Hall's clarinet and Jimmy Crawford's drumming. However, once he got started, Armstrong shone over and above everything around him as he had done

New York Mir 2-10-47

FAMOUS BAND LEADER HONORED OVER NETWK

Daily Worker Atlanta Ga. 8-1-47

Louis Armstrong and his golden trumpet made up the subject matter of a very complimentary program by the noted commentator, Ted Malone, in a coast-to-coast broadcast over the American Broadcasting Company (WAGA) on Thurs day, July 31 at 11:45 a m.

Ted Malone, known as a roving reporter and story-teller, has been a national figure in broadcasting circles for years. His smooth manner of reading poems won him an enviable reputation with his radio "Scrap Book," and during the war he toured the battle-fronts, giving first-hand accounts of our boys' activities in the big scrap across the pond in World War II.

In a daily coast-to-coast for Westinghouse he chooses famous people often for his material, and on Thursday his subject entailed the life story of Louis Armstrong, from the ghettos and back alleys of New Orleans to the most famous and brightly lighted street in all the world--Broadway!

Louis was just one of the many wayward boys who roamed the streets and alleys of quaint old New Orleans, according to Malone, and wound up at the tender age of 12 in a "home for boys" (a house of correction.) Sat 8-2-47

MUSIC LOVE FOUND

His love for music was discovered, and an old, battered horn was obtained for him to "practice on." The notes that Louis Armstrong coaxed from the battered piece of brass surprised all who listened, and when he wa released from the "home" he found his way again to the places of amusement which dotted the ghetto from which he came.

There instead of getting into trouble again, he began to earn a living playing "New Orleans jazz" in a manner that brought praiseworthy compliments from many of the old-timers of that day.

From such an humble beginning, Malone traced Louis' rise to Broadway France and back to Broadway again.

Recently, he stated, Louis Armstrong returned to the scenes of his youth, shook hands with his old friends, left a piece of money here and there to help some of those who had seen brighter days. He made a sizeable donation to his "alma mater" (the house of correction) and slept once again in the old bed he once occupied there.

Unaffected by fame and fortune, "Satchmo" (a nickname he was given because of his big mouth) continues to carry his program of race relations and goodwill in a golden trumpet he started with a battered horn.

9-1-47 Chicago, Ill. Acm Mon

LOUIS ARMSTRONG Time

Man, these cats can blow.

Satchmo Comes Back

Time 9-1-47

Louis Armstrong had forsaken the ways of Mammon and come back to jazz. Shorn of his big (19-piece), brassy, ear-splitting commercial band (TIME, April 29, 1946), he was as happy as a five-year-old with his curls cut off. Billy Berg's neon & chromium Los Angeles jazz temple wasn't big enough to hold the faithful who thronged to welcome him back. Chicago,

Hoagy Carmichael led the cheering when Old Satchelmouth, his steak-thick lips parted in a grin, stepped on the stand with some of the greatest names in jazz behind him—Clarinetist Barney Bigard, Trombonist Jack Teagarden and Drummer Sid Catlett. Out in the smoke, waiting for the first golden notes, were half the big noises of U.S. sweet & swing—Johnny Mercer, Woody Herman, Abe Lyman, Benny Goodman (*see* PEOPLE). Time

Louis didn't let them down. When he swung into *I Gotta Right to Sing the Blues*, they heard the old, pure, easy phrasing and big, clear, ranging tone that had made Louis King of Jazz. Murmured sentimental, teary-eyed Jazzman Jess Stacy: "I can't tell you how happy this makes me." Mon 9-1-47

Two days before the opening, the boys had gotten together just to get the feel. Satchmo had warmed up, as usual, on a few bars from Mascagni's *Cavalleria Rusticana*, then for an hour they had lazed through old favorites like *Basin Street Blues, Fidgety Feet* and *Sugar*. Finally, Louis put down his horn and hit a few high Fs in the plain-talk department.

"I don't need no rehearsals," he crowed. "I don't go through that and never will. All these cats I'm playing with can blow. We don't need no arrangements. I just say, man, what you going to play? They say *Musk'at Ramble*. I say follow me, and you got the best arrangement you ever heard. Chicago, Ill.

"Take them re-bop* boys. They're great technicians. Mistakes—that's all re-bop is. Man, you've gotta be a technician to know when you make 'em. . . . New York and 52nd Street—that's what messed up jazz. Them cats play too much music—a whole lot of notes, weird notes. . . . That don't mean nothing. . . . You've got to carry a melody.

"Some cats say Old Satch is old-fashioned, not modern enough. Why, man, most of that modern stuff I first heard in 1918. Ain't no music out of date as long as you play it perfect. . . . You give me the music, I'll figure out what to do about it."

* Re-bop (according to Jazz Pedant Rudi Blesh): "Healthy jazz distorted into frantic rhythms, fantastic harmonic *non sequiturs*, a psychosomatic heterophony."

Another Man's Corn

Sir:

I was annoyed by "Satchmo Comes Back" [TIME, Sept. 1]. . . .

Jazz "purists" remind me of a little group of prim spinsters careening along in Henry's first Ford, warmly assuring themselves that the Lincoln Zephyr gliding by is only a commercial corruption of the Original Thing. . . .

Jazz was good in its day. So were vaudeville's Billy Watson and Edgar Allen Woolf, the cinema's Pearl White and Keystone Cops, radio's Ernie Hare and Billy Jones. But I don't hear of anyone claiming that the showmanship of Billy Rose or Samuel Goldwyn or Norman Corwin is a commercial distortion of the Good Ole Days. Why drape the chains around popular music?

Your Music editor, Old Satch Armstrong, Jazz Pedant Rudi Blesh and all the Faithful will never convince the millions of Americans like me that *Musk'at Ramble* is any more than a tinny, sloppy, empty rattle-bleat-thump serving of pure corn.

Chicago, Ill. GRADY EDNEY

Flat Rock, N.C.

Writer Raps Armstrong Afro-American for Criticism of Trend

Baltimore, Md.

By ROY W. STEPHENS

DETROIT (NNPA) — Louis Armstrong, in the pages of a national music new sheet, took a blast at modern contemporary jazz (bebop) which left California jazz circles gasping for breath and which pointed a bluntly scornful finger at the musical brain-child of Dizzy Gillespie, Charlie Parker and Thelonius Monk.

Dwight Whitney, newsman for "Time" magazine, cornered Armstrong and obtained an interview from the "King" which quoted him as saying: "Them bebop boys are great technicians. Mistakes—that's all bebop is. Man, you've gotta be a technician to know when you make 'em. Them cats play much music—a whole lot of notes, weird notes. . . . You've got to carry a melody."

First Heard in 1918

"Some cats say Old Satchmo is old-fashioned, not modern enough. Why, man, most of that modern stuff I first heard in 1918. Ain't no music out of date as long as you play it perfect. . . . You give me the music, I'll figure out what to do about it."

Unquestionably a master of his punches, on the contrary, he was one of Jazz's most entirely frank for which musicians should be grateful.

Nevertheless, in spite of Louis Armstrong's greatness (which we acknowledge without reservation), we modestly feel that the trumpet prototype was thinking of that old fable about the fox and the grapes should be a fable about the sour grapes.

Satchmo Too Old?

Armstrong is 47 years old, possibly too old to jam dozens of notes into a couple of bars at a nerve-wrangling tempo, possibly too old to rip off cascades of rich full and resonant tones, and possibly too old to remember when to carry nerve-wrangling tempo-ed solos a melody." You've got to carry a melody." Ain't no music out of date as long as you play it perfect. . . . You give me the music, I'll figure out what to do with it." Yep, that's what Armstrong, the instrument and one of Jazz's most influential musicians, Louis Armstrong, said about my good friend Rebop. He didn't pull his punches, he was

his present stature in jazz could not have been established had he, as Woody Herman said, "kept his ears closed to what, in the old days, was considered 'progressive' music and 'new' ideas."

Should Be Careful

Because of his position in music and because he has been—perhaps he still is—the glistening idol of countless youngsters, Armstrong should be wary of discouraging these creative young minds merely because he seems to thinks "them cats play too much music—a whole lot of notes, weird notes that don't mean nothing." The statement itself is absurd.

We admire Armstrong. We admire him because he had the courage to combat the few opposing factions which didn't understand his music (the way he dragged the beat or the manner in which he played around it).

Armstrong played his way, the way his heart wanted him to play, the way he loved to play, the way he HAD to play.

There's no getting around the fact that jazz in 1947 is vastly different from what it was in 1918—in spite of Louis' intimation that he heard bebop at the close of World War I.

Would Hit Purse

And, because the musicians of 1947—and the public of 1947—are trying to judge contemporary music more critically, musicians like Fletcher and Horace Henderson say things like "Louis's views should be published by the millions" (Fletcher) and "Bebop should be stored away with C-Melody saxophones (Horace). Nonsense! 11-15-47

It's simple economic logic that if the public demands bebop, the Hendersons are going to take a drastic cut in their pocketbook.

Armstrong's denunciation of bebop was harmful—not because of what he actually said, but because of the manner which the general public will interpret his diatribe. The King said only one thing with which we agree whole-heartedly: "Ain't no music out of date as long as you play it perfect."

"Everytime I Close My Eyes I See Old New Orleans"-Louie

the Informer Houston

By ELGIN HYCHEW
(Theaatrical Editor)

NEW ORLEANS — This week with special permission from True magazine, The Informer proudly publishes excerpts from the feature: "Storyville--Where the Blues Were Born" which appears currently in the November issue of the publication, Informer

The man's magazine tells The Informer that the story is not "ghost written." It was obtained from Satchmo, while he was recently playing the Apollo Theatre in Harlem. Between his dressing room and a train trip to Hollywood, Armstrong managed to turn out the story which to True's Bill William, the editor, in letter form.

In the story, Satchmo', the world's greatest jazz musician, tells in his own way, the story of birthplace of jazz and the blues in New Orleans where of course is where Satchmo' grew up and learned and developed jazz himself.

In the story he mentions such names as Bunk Johnson, Sidney Betchet, King Joe Oliver, Big Eye Nelson and Slfonse Picou, all Orleans jazzmen who have blazed the glory trail in the world of jazz.

Armstrong opens the three-page article with: Houston, Texas

"Of course I don't have to tell you that I was born and raised in good old New Orleans. . .Yep, I came on in here (was born) during the time that New Orleans was really jumping in fine fashion. . . With its Red Light District—which is now called Storyville . . . During the days that I'm talking about-there were'nt such a name . . .Storyville was called by that name in the later years. . .Just to kinda polish it up a bit—so's it wouldn't sound so bad to the younger 'Hep Generation. . .Tee Hee. . .There was so much good music that was played in Storyville—they talked about it and its musicians so much until the word District being used so much wouldn't sound so good. Storyville has been discussed in Colleges and some of the largest Universities in the world. . .If not all over the world. . .I'll bet right now most of the youngsters and Hot Club Fans who hear the name Storyville hasn't the least idea that it consisted of some of the biggest prostitutes in the world. . .Standing in their doorways nightly in their fine and beautiful negligees—faintly calling to the boys as they passed their cribs. Sat. 11-22-47

After Storyville closed down—the people of that section spreaded out all over the city. . .So we turned out nice and reformed. Some went into other neighborhoods kinda bootlegging the same thing (that jive) savy? Especially the neighborhoods which was lively and jumped just a wee bit. . .

"Lulu White was a famous woman of the sporting world in Storyville. . .She had a big house on Basin Street called Mahogany Hall. The song was written after her house had gotten so famous. . Rich men came there from all parts of the world to dig those beautiful Creole Prostitutes. . .And pay big money. . .Lulu White was colored. . Aronud the corner from Lulu White was a famous Caberet of Tom Anderson. . .All the race horse men went there during their stay and the racing season in New Orleans. . .In those days a band who played for those places didn't need to worry about salaries. . Their tips were so great until they did not have to even touch their nightly gappings. . . .Most of the places payed off the musicians every night after the job was over instead of the weekly deal. . . That was because those places were threatened to be closed any minute. So the musicians and the performers didn't take any chances. . After Storyville closed down— Ton Anderson moved from Basin Street to Rampart Street between Canal and Iberville Streets. . . In the later years I worked for him with a four piece combination after I had grown to a boy about 19 years old with Paul Dominguez—Wilhelmina Bart and Albert Frances. . .That was Violin—Piano and Drums. . . And me on cornet. . .Later on Albert Frances wife Edna taken Wilhelmina's place at the piano. . . She's good too. . .Oh the tips we used to make. . . I made so much money I didn't know what to do with it. . . I'd go down town to some big store and buy a lot of things just to be buying. . .Checker boards and such silly stuff like that. . . And give them away to some poor enthusiastic kid of my neighborhood— who couldn't afford to bup a 'poor boy sandwich' let lone things of that sort. . . A 'poor boy sandwich' is consisted of a half a loaf of that long bread—real dry and a real thin slice of ham between it . . You get it for five cents. . .and I've seen days in New Orleans when a poor boy sandwich would seem just like a chicken sandwich . . Speaking of Tom Anderson's—I was in with all of the colored waiters in the place. . .They had to pass right by our stand to go to and fro (to and from) the kitchen. . . And lots of times those rich white folks would half eat those big highpowered meals and on the way back to the kitchen my boy (the waiter) would wink a glad eye for me to meet him in the kitchen and pick up. . Ummmm". 11-22-47

But uptown - those honky tonks really jumps in fine fashion - Those girls would hustle all night especially on a Saturday night-and in the wee hours in the mornings-we would 'play those lonesome blues and these girls would come trucking into the joint one by one with those short aprons on showing those fine 'gams' (their pretty legs) with those good silk stockings-showing a grea big roll of money they-ve swunk all night to make for their daddy-and the first thing they would say to me was how 'bout a drink Dipper?' . . . Thats what my pet name was in those days. . . I was so small and cute (ahem) those ladies would sit me on their knees and buy me a glass of beer They served real good cold beer in those days . . . It almost froze your goozle pipes . . And as bad as those gals were-I never did get a scratch And believe me I've seen some awful fights around . . . When Storyville closed that made (25) close to. 11-22-47

53c(2)(a)

Pearl Bailey

Pearl Bailey Wed to Ex-GI

Pittsburgh, Pa. Courier

53 c(2)(a) Sat. 6-21-47

WASHINGTON — Pearl Bailey, the lady with the "tired" voice and the expressive hands who hit the big time with her distinctively different song styling, didn't get the "simple folk like the Vanderbilts and the Whitneys" for in-laws as expressed in her latest song hit "That's Good Enough For Me," but she did annex a father-in-law who owns a fleet of taxicabs when she eloped last Wednesday with Ralph Harlan, former Army sergeant and well known sportsman.

The marriage took place in Rockville, Md., eighteen miles from Washington on June 11. There were no attendants, only a witness from the little "Gretna Green" of Maryland and the District, to hear the whispered "I do's."

NATIVE OF PHILLY

The former amateur singer, whose unusual song-styling ability was only discovered a relatively short time ago, is a native of Philadelphia but lived a long time in Washington where she appeared several years ago at the Crystal Caverns and other night spots. She jumped to stardom following releases of the record "Tired" which she made famous and which returned the favor and made Pearl Bailey the most sought after attraction in the spotlight world. Sat. 6-21-47

Her latest appearance in Washington was at the Howard Theatre a few weeks ago when she shared stardom with Louis Armstrong and his orchestra. It was Pearl though who stole the show and stopped 'em cold with "That's Good Enough For Me."

Miss Bailey's husband is a well known Washingtonian. He spent several months in the Army and was discharged as a technical sergeant. He is the son of Robert Harlan, owner of a fleet of cabs in Washington. The newlyweds have purchased a beautiful home in Brookland at 1428 Irving Street, N. W.

Miss Bailey leaves Washington June 26 for New York City where she will open a week's engagement on June 27 at the Apollo Theatre. She will return to Washington within a few weeks for a stand at Club Bengasi.

DIFFICULT TO DEFINE

Pearl Bailey's Success Based on Her Unique Singing Style

Baltimore, Md. afro-American 9-13-47

BALTIMORE — The singing style of Pearl Bailey who began an engagement at Club Astoria here on last Friday night has baffled even Broadway columnists who praised her to the skies and termed her style "indescribable" or "difficult to define."

Here then, is an attempt at a word-picture of the sky-rocketing Miss Bailey who, since her debut in New York City, has become one of America's most sensational song stylists.

She is tall and willowy with Oriental features that reminds one of a biege Myrna Loy. Long, tapering, expressive hands fluently translate her ideas.

Three-in-One

Her sing-talk style, plus the hands, conjure up memories of Zasu Pitts, Stepin Fetchit and the late Bert Williams rolled into one.

She ad-libs, rarely delivers a number the same way but always blends humor with a good voice via sly gestures, blue lyrics and intimate phrasing.

Her perfectly natural singing flowered when she was about 13. Born in Newport News, Va., she migrated to Washington with her family and at that age performed at night clubs, graduating to the vaudeville circuits.

Discovered by Gordon

It wasn't long before the name bands were after her with encouraging offers and she sang and made records with Count Basie and Cootie Williams.

Max Gordon, a shrewd judge of talent, signed her in his Village Vanguard (NYC), in 1941, later promoted her to his East Side club, the Blue Angel. Followed then a USO tour and a return to the Blue Angel.

Transferring her unique singing style from night clubs, vaudeville and recordings, to the musical comedy stage, proved no problem at all to her.

In "St. Louis Woman"

She made her Broadway musical comedy debut in the lavish musical, "St. Louis Woman." She proved as talented an actress as she is a singer.

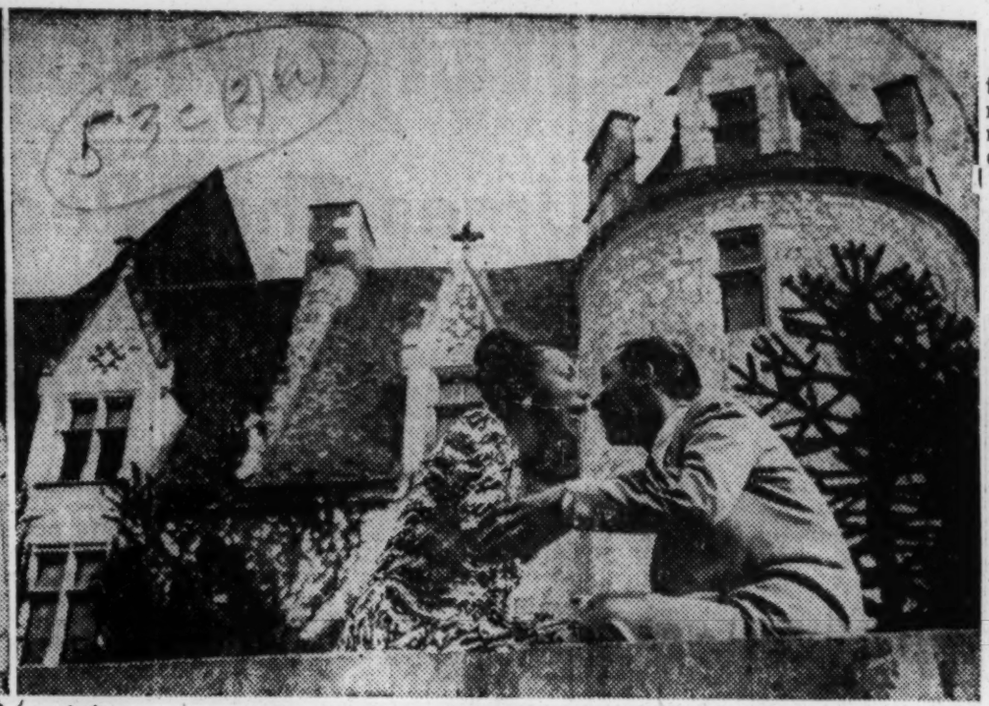
Recognition has come to her rapidly. Columbia Records has her under contract and she recently signed a seven-year pact with Metro-Goldwyn-Mayer's studio.

She was loaned to Paramount for its "Variety Girl," which is currently showing throughout the nation. Sat.

Featured at Strand

Miss Bailey comes to the Astoria fresh from an engagement at the Strand Theatre (NYC), where she was featured with Count Basie's orchestra and a star-studded revue.

Others sharing the Astoria bill are the Three B's and a Honey, and the Five Metrotones.



Pittsburgh, Pa. Courier Sat. 6-21-47

La Baker Weds

The toast of Continental stage and society life, Josephine Baker, the renowned "Jo" of Parisian stage spectacles in the Folies Bergere and the Moulin Rouge, was married this month to Jo Buillon, a French dance orchestra leader. The ceremonies were performed in the chapel of the Chateau de Miranges which Miss Baker owns, and a civil ceremony took place afterwards at Castelnau-Fayrac. The newlyweds are shown in the left photo just after the ceremony in the chapel. On the right, the American-born singer and her hubby are shown on a stone wall in front of the chateau after escaping from their guests.—European Photos.

LA BAKER WEDS AGAIN—Josephine Baker, American singer, who became the toast of Paris, is interviewed on the radio at Dordogne, France, shortly after her recent marriage to Jo Bouillon. center. well known French band leader. Sat. 6-14-47

Jo Baker, Hubby In Buenos Aires

Pittsburgh, Pa. Courier

Sat. 7-5-47

BUENOS AIRES, Argentina—(Special)—Josephine Baker, best known here by her host of admirers as the "Ebony Venus," returned to these shores last week her first visit in nine years, and found herself in the midst of what was next door to a legal holiday.

Coming in from Paris by plane with her recently married husband, Jo Bouillion, the famous star was met at the airport by a galaxy of Argentine luminaries who gave her not only the key, but the city itself. Sat. 7-5-47

WITH HUBBY'S BAND

Fitted right into the international entertainment scene, the lady who made St. Louis famous abroad, went right into the Golden Gate Club. Here she is accompanied by her husband's orchestra and is paid more than $4,000 per week. Aside from her nitery session La Baker opened the last Wednesday in June at the Politeama Theatre where she enjoyed full attention.

One of the few pre-war stars who managed to keep her name before the international public with her war work and her recent headline wedding, "Miss Baker" is still in great favor. The length of her stay here isn't known, but she is paying serious attention to several American bids for her talent.

—END JIM CROW IN WASHINGTON—

JO BAKER

to New York to open what is remembered as the most exclusive restaurant on Broadway. That the cafe was short-lived has been traced to jealousy on the part of Americans. This was due to the fact that royalty visiting this country from abroad sought out the "Cafe Baker" in preference to the Cafe Societies, Leon and Eddie's, Stork Club and other spots that generally cater to such trade.

But back to Jo's recent wedding. It comes as a shock to the numerous Americans who answered the adds run in various U.S. papers several months ago. This publication, one of the mediums chosen, received several applications which were forwarded to the star. She had asked that the applicants state their qualifications and from what has taken place it must be believed that none qualified. Anyway Jo Baker is married and, so she says, as happy as one can be at 40. At least we know she has found that husband and hope she's happy.

Club Paid Jo Baker $25 First Date; 4G's Second

Afro-American Baltimore, Md.

CHICAGO—Jo Baker's tax-free ,000 a week engagement at the atin Quarter here is declared in ctober Ebony to mark the Paris ightclub queen's triumphal re- rn to the city which once paid r only $25 for the same act, and here she also got her name— om a colored waiter. Sat. 9-6-47

(EDITOR'S NOTE: carpenter in Prague ned Zagreb committed suicide when spurned Jo; A Rajah offered to abolish his harem to rry her. Husband No. 1, Baker; (2), Count atino, Italian; (3) Jean Lion; 4, Jo Boullon.)

Miss Baker now in her late forties, had offers from New York's afe Society but they balked at r $8,000 a week salary request bony claims. Chicago's Latin uarter then stepped in with tax- ee deal at $4,000 a week, a m which tops even Lena Horne's rrent salary.

Miss Baker, whose recent French rovincial wedding was turned into municipal holiday by the adoring illagers near her Beynant chateau, married to white bandleader Jo oullon. She has no children.

The National Defender Favors Lionel Hampton's Band

Chicago, Illinois

By vote of leading theatrical editors and the public throughout the country, the "Lionel Hampton war-time success bands, the Hampton organization is acclaimed as popular on the being greatest in musicianship and road today. This band has with- showmanship.

The critics feel that the continued growth of the Hampton organization is due to four vital factors:

1. Lionel Hampton's showmanship and intense sincerity.
2. Managerial astuteness of Gladys Hampton and Joe Glaser.
3. Lionel Hampton's many efforts in behalf of kids throughou the country in his Teen-Age program.
4. His use and encouragement of young talent in his aggregation.

There is hardly a city that Hampton goes into from Boston to San Francisco that hasn't given him some award or honor. He has been given the keys to Boston, Louisville, Indianapolis, Philadelphia, Baltimore, Detroit, and other points in recognition of his outstanding work in the abatement of juvenile delinquency through his Teen-Age Program. Sat-6-14-47

Lionel is honorary Captain of Police in Atlantic City, N. J., and Hartford, Conn.; deputy sheriff of Los Angeles; special police officer in Omaha, Nebr., and last but not least the "Hamp" is the national Commissioner of Juvenile Police in Washington, D. C. All of these programs added up increase the stature of Lionel as someone who is doing something.

Then there is the box office picture throughout the country. For instance, in New York City Lionel has the most outstanding record in the nation—holding the 1-2-3 record at Harlem's Apollo and at Broadway's Strand. No other band or organization has beaten this record duplicated from coast to coast.

Jo Baker Still

53c2a

Retains Name Of Waiter Husband

Lighthouse & Informer

Columbia S. C.

CHICAGO—Jo Baker's tax-fre[e] $[1]000 a week engagement at th[e] [M]artin Quarter here is declared it[s] October Ebony to mark the Pari[s] Nightclub Queen's triumphal re[-]turn to the city which once paid her only $25 for the same act, and where she also got her name—from a Negro waiter. Sun. 9-7-47

Miss Baker had offers from New York's Cafe Society but they balked at her $8,000 a week salary request, Ebony claims. Chicago's Latin Quarter then stepped in with tax-free deal at $4,000 a week—a sum which tops even Lena Horne's current salary.

Miss Baker, whose recent French provincial wedding was turned into a municipal holiday by the adoring villagers near her Beynant chateau is married to white bandleader Jo Boullon. She has no children, though married four times, but cares for a war-waif she adopted. Her first marriage was to a Chicago Sunset Cafe waiter named Baker. She was in the chorus at his club at the time and earned $5 weekly. Though she has since been married to three wealthy Frenchmen, Jo still clings to the name of her first husband, the Negro nightclub waiter from Chicago.

By Walter Winchell

Notes Of A Bystander

News

Birmingham, Ala. 12-12-47

THE STAGE DOOR: Josephine Baker, American Negro (due back with a big revue), won the French Resistance Rosette for her "great underground work."

e, "Paris Sings

Ex-'Shuffle Along' Star to Open in Boston Dec. 25

Afro-American Baltimore, Md.

Sat. 12-20-47

Will Be Accompanied by French Husband on Her First American Trip in 11 Years

NEW YORK—Aaron H. Payne will present Josephine Baker in a continental revue, "Paris Sings Again" which will co-star Jo Bouillon, her bandleader husband, and his existentialistic jazz.

"Paris Sings Again" opens a three and a half-week engagement in Boston at the Majestic Theatre on Thursday, Dec. 25, and will be brought right to Broadway from there.

Miss Baker scored her first success in "Shuffle Along." But it was her appearance in the "Folies Bergeres" in Paris, when a huge mirror was lowered to the stage, and on the mirror the Parisian audience first glimpsed Miss Baker dancing a frantic Charleston with a costume made of diamonds and a banana G string, that turned the entertainer into a riotous sensation.

Earned French Medal

Only once since she left the country has she appeared in the United States. That was in the 1936 "Ziegfeld Follies."

During the war Miss Baker left France before the German occupation and joined the French Underground in Algiers where her work earned the highest medal given by the Free French Government. Sat. 12-20-47

Most recently Miss Baker has been reaping in fastastic sum for her appearances in Mexico. Most of the revue is with her now and a dazzling array of additional continental stars are on their way to this country to join the show.

Bouillon, her co-star on stage, her husband off, is one of France's greatest orchestra leaders, the shining light of a new school of jazz that has been called existentialistic. Payne, the producer of "Paris Sings Again," is a Chicago lawyer who has had his hand in show business before.

Boston Goes for Josephine Baker

PM-New York N.Y.

By Associated Press

BOSTON

Josephine Baker, the Negro singer and dancer who has been taking encores in Parisian night clubs for 10 years, has come back to perform for an American audience here. Bum. 12-28-47

Boston critics liked Josephine but not her new revue, *Paris Sings Again*, which features the bandleading of her husband, Jo Bouillon.

Firstnighters applauded the star for her songs—among them the Parisian favorite *I Have Two Loves*—and for her "sumptuous costumes."

Jo Baker Featured In Floor Show In Mexico

Defender

By C. TOWNSEND TUCKER

MEXICO CITY—This is the most democratic city I have ever visited. It also boasts more than its share of visitors and celebs. Just this week I had the pleasure of meeting Jo Baker, her husband, Jo Bouillon, and accompanist, Pierre Guillermin. Chicago Ill

Miss Baker is appearing at the El Patio Club which is one of Mexico's two finest clubs. The other is Club Vie Parisienne where Brick Top Smith, another former toast of Paris is in charge of things.

The shows at leading clubs here are produced and directed by Felix Alarcon, a Mexican promoter who has brought many fine performers to this country. He most certainly scored when he secured the services of Josephine Baker who is the biggest favorite Mexico has entertained in many seasons. And what a show! Not since LaRoy Broomfield and Aurora Greely produced shows at the old Sebastain's Cotton club in Los Angeles has anything graced our eyes.

53c(2)(a) 1947

Count Basie

Count Basie Narrowly Averts Ocean Drowning

Pub. Atlanta Ga.
Sunday 7-27-47

ATLANTIC CITY, N. J. — Count Basie, the "Jump King Of Swing," had a close call with a watery grave in the Atlantic ocean last weekend when he narrowly averted drowning while on a deep sea fishing trip with a party of friends.

The incident, as related by Murray Bloom, Basie's road manager, occurred when the Count leaned overboard a bit too far after hooking a rather scrappy denizen of the deep on his line. Attempting to haul in his catch, Basie suddenly lurched forward and plunged into the ocean.

Basie, who is a very poor swimmer, was utterly helpless in the water and was rescued only thru the quick thinking and action of Harold Abrams, his companion on the trip and manager of the Club Paradise where Basie and his band are currently appearing Abrams dived in after Basie and kept him afloat until other members of the party threw out a lifeline and hauled Basie to safety.

Basie's companions revealed that the famous bandleader had been reluctant to go on the trip, and only did so at the insistance of his host, Abrams. Basie has always shied away from ocean voyages because of a fear of becoming seasick, and it is indeed ironical that, while he didn't become seasick on this boating trip, he did put himself in a more serious situation than he had bargained for.

Following his rescue, Basie appeared concerned only over the fact that he had lost his fishing rod and the big one he had hooked on his line, the weight of which, he insisted, might have set a new record for an ocean haul. Not the least bit affected by his experience, Basie did his usual turn on the Paradise bandstand that same night.

53c(2)(a) 1947

Cab Calloway

Calloway Here Thursday

Richmond Times-Dispatch

OF ALL the musical numbers Cab Calloway and his orchestra have played in theaters, at dances, or at the Cotton Club, the one that has endeared itself above others to the famous band leader is "Minnie the Moocher."

Richmond, Va.

His High de Highness of Hi De Ho will bring his band to Richmond for a concert at the Mosque Thursday night which will be the fulfillment of an engagement he was not able to keep on February 5 because of an accident en route.

2-2347

Holders of ticket stubs for the February 5 engagement have been requested to exchange them for Thursday night tickets at the McMahon Concert Bureau, care Buhl Optical Company, 402 East Grace St. The stubs will be acknowledged also if the holder should wish to exchange it for a ticket to the Gene Krupa show at the Mosque which takes place tomorrow night. Both bands are being brought here under auspices of Samis Grotto.

Cab has promised for Thursday evening "the show of my life" in an effort to make up for the disappointment both he and his Richmond fans suffered when the appearance of February 5 had to be postponed.

Cab Calloway

Cab, who is a star in his own right even without his orchestra, says that "Minnie" as in the Moocher, will always be has girl. He relates the story of Minnie's creation quite fondly. It happened about 10 years ago when his orchestra was booked into New York's Cotton Club, the "heaven" of Negro performers.

"Naturally, I was nervous and overanxious," says Cab. "We were there for about a week and were holding our own with the Broadwaywise Cotton Club crowd. During that first week Irving Mills and I composed 'Minnie.' We tried it out on a Sunday night. The cafe was jammed. When the number was finished, the audience wouldn't stop applauding. We had to do six encores before they were satisfied. From then on, our progress at the Cotton Club and elsewhere was rapid. A great deal of that credit goes to 'Minnie.'"

Calloway Is Booked

Times-Dispatch

CAB CALLOWAY'S father had him all cut out for a legalan instantaneous hit. He reorcareer, but His Royal Highness ganized the band and this time of Hi de Ho, who appears at the it clicked to the Cotton Club and Mosque Wednesday night, had his world-wide fame. mind set in other directions.

When Cab finished high school in Baltimore, his sister, Blanche, was singing in a traveling "tab" show. If show business was good enough for her, he reasoned, it was good enough for him. He went to Chicago, where she was working and took a job as singer in a quartet. Between shows she schooled him in the fundamentals of acting.

Richmond, Va.

Meantime, he attended law classes at Crane College, but all the time kept up his work as singer in a night club on the South Side of the Windy City. He later became master of ceremonies and singer in the revue at the Sunset Cafe, a Volstead era hot spot.

Sun, 2-2-47

Between engagements Cab associated with musicians. One night the boys were having a "jam session," with Cab handling the vocal end. He then took a whirl at the drums, and much to the amazement of his friends, he displayed a marked proficiency. After a year of lessons, he organized an orchestra and began playing the Chicago cafes. His fame spread in the Western city, but when he came to New York's Savoy ballroom, in Harlem, Cab's band was a colossal flop.

Discouraged and disappointed, he broke up his band. His next job was a singer and entertainer with an all-Negro musical, "Connie's Hot Chocolate." With his song, "Ain't Misbehavin'," he was

Cab's first great song hit was "St. James Infirmary Blues." Next came "Minnie the Moocher." One night at the Cotton Club he was introducing a new number learned hastily that afternoon. In the middle of the chorus, he forgot the lyrics. Improvising rapidly, he began with his "Skeeten, scaten, he de ho." A new style of song was born, and soon the whole nation was "scat" singing.

2-2-47

Cab and his Cotton Club orchestra, who appeared here last on Nov. 12, 1945, will be presented again by Samis Grotto, which has brought a number of "name" bands to the city in the past several seasons. Tickets are on sale at the McMahon Concert Bureau, care of Buhl Optical Company, 402 East Grace St.

Cab Calloway's Crew Captivates Crowds

Courier

Pittsburgh, Pa.

PITTSBURGH—There might be plenty of great bands now plying their trades on the highways and byways of show business, but they will have hustle if they are as fine as an all-around musical unit as Cab Calloway's well-knit organization. Cab has long been known as a top showman and this fact has often overshadowed actual worth of his band. Even when Cab was a national fad, his band was tops, but everyone goofed off on his hi-de-ho singing, which carried him to the pinnacle of success. In later years, with his future assured, Cab has subdued his hi-de-ho singing with the emphasis now on sweet or ballad singing. Needless to say, the maestro is scoring like a champion.

Cab's orchestra is something to hear. Imaginative arrangements, exciting solos, well-grounded musicians and a big library are making the dapper leader look to his laurels with his own band. It is difficult to dig the deep Calloway on the stage due to the limited time. A dance engagement reveals the real and new Calloway as a crew of poll-snatching qualifications. Cab won the leader spot in The Courier Poll and his band placed sixth in the same poll this year. The hi-de-do man rides again.

Sat. 5-24-47

Cab Calloway Suit Thrown Out Court By All-White Jury

Black Dispatch

Oklahoma City, Okla.

KANSAS CITY, Mo.—(ANP)—A $200,000 damage suit instituted by Cab Calloway against the Pla-mor Ballroom and a $100,000 cross bill filed by the swanky white amusement center were thrown out by an all-white jury in Jackson county circuit court last week.

Sat. 5-31-47

The two suits had their beginning in 1945 during an altercation at the ballroom in which Cab charged he was beaten by a special policeman on duty at the hall.

According to the orchestra leader, he and a friend, Felix Payne jr., had sought to enter the ballroom on Dec. 22, 1945, on an invitation from Lionel Hampton, who was playing an engagement there. Entrance to the hall was refused by William Todd, white, who clubbed Calloway over the head with his service revolver.

The two men were arrested and charged with intoxication and resisting arrest. They were later acquitted of the charges in city court.

The damage suits were heard before Judge James Broaddus. For three days the chief phases of the suits were argumentation and presentation of witnesses. In a closing statement, the attorney for the ballroom appealed for the upholding of race prejudice and sectionalism.

Sat. 5-31-47

The jury was out two hours and returned with a verdict denying damages to both Calloway and the ballroom

Cab Files Motion For New Trial

The Call

Kansas City, Mo.

Fri. 6-13-47

Charges Pla-Mor Counsel Appealed To Jury Prejudice

Cab Calloway, King of Hi-De-Ho, who was denied damages May 22 in a suit for $200,000 against the Pla-Mor company, filed a motion last Thursday for a new trial in the Jackson County circuit court.

The motion, filed in Calloway's behalf by his attorney Maurice J. O'Sullivan, alleged that the court "erred in failing to admonish counsel for defendant and to reprimand counsel and erred in failing to instruct the jury to disregard defendants' counsel's deliberately prejudical and intentionally unfair argument not based on any evidence in the case."

The trial was held before an all-white jury in Judge James W. Broaddus's division of the circuit court. Paul C. Sprinkle represented the Pla-Mor company.

Excerpts of Trial

The motion held that the following excerpts from Springle's closing argument to the jury contained prejudical statements:

MR. SPRINKLE: You know as I listen to these witnesses testify--here is Cab Calloway now 39, and I wondered why wasn't he out doing his share when the war was being fought. Is it because of his--

MR. O'SULLIVAN: I object to that and ask--

MR. SPRINKLE: Is it because of his physical inability to do it?

Fri. 6-13-47

MR. O'SULLIVAN: And ask the jury be admonished be-

and other countries playing for the public? Why is that all he has ever done?

MR. O'SULLIVAN: Object to that as violating the Court's ruling.

THE COURT: Yes, it has nothing to do with this case, gentlemen, has nothing in the world to do with it. Proceed with the argument. Confine yourself to the evidence in this case."

The motion stated that counsel for the Pla-Mor was "person-

it hasn't

THE COURT: Confine yourself to the evidence, Mr. Sprinkle.

MR. SPRINKLE: Because he was unable to go?

MR. O'SULLIVAN: I ask that counsel be reprimanded for repeating the statements.

THE COURT: Confine yourself to the evidence, Mr. Sprinkle.

MR. SPRINKLE: Why did he spend his time in this country

of divine right of kings, when kings could do no wrong whatever they did, the subjects had to step. Then I thought well, then, we must have that policy now at the present time. We have the divine right of artists or musicians, therefore they can do no wrong, therefore they are entitled to come into court and say, "We are musicians, we are artists, we have done many things therefore we are entitled to recover." Then I think back a moment about some artists. I can remember Fatty Arbuckle, he was an artist and he dearly paid for the penalty of his crime.

MR. O'SULLIVAN: I object to that as wholly immaterial, prejudicial, outside the record--

MR. SPRINKLE: I can think about Charley Chaplin, he is an artist.

MR. O'SULLIVAN: I object to that, your Honor, it is wholly immaterial, and is solely done for the purpose of prejudice.

Jury Accused

THE COURT: "Yes."

The motion held that Sprinkle's statements meant to and conveyed "the intimation to the jury that plaintiff was guilty of sex offenses contrary to the truth and the fact."

It further held that "the verdict of the jury was the result of bias, passion, and prejudice on the part of the jury against the plaintiff," and that such verdict "was inspired by and based upon defendants' counsel's prejudicial and inflammatory arguments of sectional, local and racial prejudice."

The motion asserted that "the argument of defendant's counsel and the resulting verdict reflects upon the administration of justice and upon the good name of the community and of the State of Missouri and presents a shameful and disgraceful parallel and a denial of justice because of prejudice as exemplified by news items both published in the Kansas City Times on Thursday, May 22nd, 1947..."

Attached to the motion were two clippings from The Times pointing out the "parallel." One was an account of the acquittal by a Greenville, S. C. jury of 28 white men, self-acknowledged members of the mob which lynched Willie Earle last February. That part of the story which concerned the attack by the defense counsel of "Northern interference" was marked in red pencil. The other clipping was an account of the Calloway trial. Marked in red was the following statement which the Pla-Mor counsel made to the jury:

"This is only a New York lawsuit transplanted in Kansas City and when you go to the jury room I want you gentlemen to take care of this New York situation."

Calloway's original suit charged assault and battery and false arrest. It was filed after he was beaten and arrested December 22, 1945, when he and Felix Payne Jr., of Washington, D. C., sought entrance to the ballroom as invited guests of Lionel Hampton whose band was playing an engagement there.

Calloway Coherent When Talking About Good Will

Pittsburgh Courier

Baltimore Afro

BALTIMORE

Cab Calloway, the swing king of "hi-de-ho," can get equally as vocal when it comes to selling interracial good will.

He proved this Wednesday when he took time out from his performances at the Royal Theatre to address 30 colored and white high school pupils and college students on at Fellowship House, 21 W. Preston St.

Appearing at the invitation of Mrs. Adah K. Jenkins, Mr. Calloway, a native Baltimorean and graduate of Douglass High School, pointed out that Fellowship House is the sort of project which can do much to bring together the different racial groups in closer association and better understanding.

Tells of Experience

He said that sports favorites like Jackie Robinson and Joe Louis are building good will on a national scale.

He then related some of the brushes with discrimination which he has experienced traveling throughout the country as a musician and band leader for the past 20 years.

Recalling the incident in which he was beaten by a white Kansas City policeman when he sought to enter a dance where Lionel Hampton played, he said, "It cost me about $10,000 to fight the damage suit which they arranged so that I couldn't win."

What with a "hand-picked" jury and the defendant's counter-suit being tried even before his case "I didn't stand a chance," Calloway said. The case was lost in a split verdict of the jury.

South Not All Bad

On the other side of the ledger, he chalked up his first dance date in the South, which began with taunts and threats from the white Virginia Beach audience because the band was late, but ended with them mobbing the orchestra leader for his autograph.

"These things we all have to experience," he told the students, "but as the races get to know each other better they also get to understand and like each other better.

Baltimore

"And in relating some of my experiences, I hope I have left enough with you to encourage you to encourage your fellow man to come to Fellowship House," he concluded.

5-27-47

Mr. Calloway was introduced by Landres Chilton, director of the Greenwich Theatre, after a prayer by the Rev. John T. Colbert, pastor of the musician's home church, Grace Presbyterian.

The purpose and programs of Fellowship House were explained by Mrs. Jenkins and Dan P. Atwood, the director. The students were representatives of Douglass, Dunbar and Southern High Schools, Goucher College, Poly technic Institute, the College o Notre Dame and the Baltimor Art Center.

53c(2)(a) 1947

Katherine Dunham

DUNHAM STARTS RUN IN MEXICO SANS PROPS

Special to THE NEW YORK TIMES.

MEXICO CITY, April 17—After a full month's layoff for complete reorganization, the Teatro Americano reopened last night with a limited performance of Katherine Dunham's "Tropical Revue." A tieup at the border of the train bringing the scenery and costumes for the show forced the opening to be held without either.

With Miss Dunham providing a sort of informal running commentary, the troupe was able to draw loud and frequent applause.

Sam Pearce, one of the three coproducers, in a brief curtain speech said that if the missing props didn't arrive soon the company planned to rent substitutes from local motion picture studios. This morning Mr. Pearce learned that the shipment had been transferred to a truck at Laredo, Tex., and the United States Embassy was cooperating with local authorities on their way to attempt to locate it and speed up its arrival here.

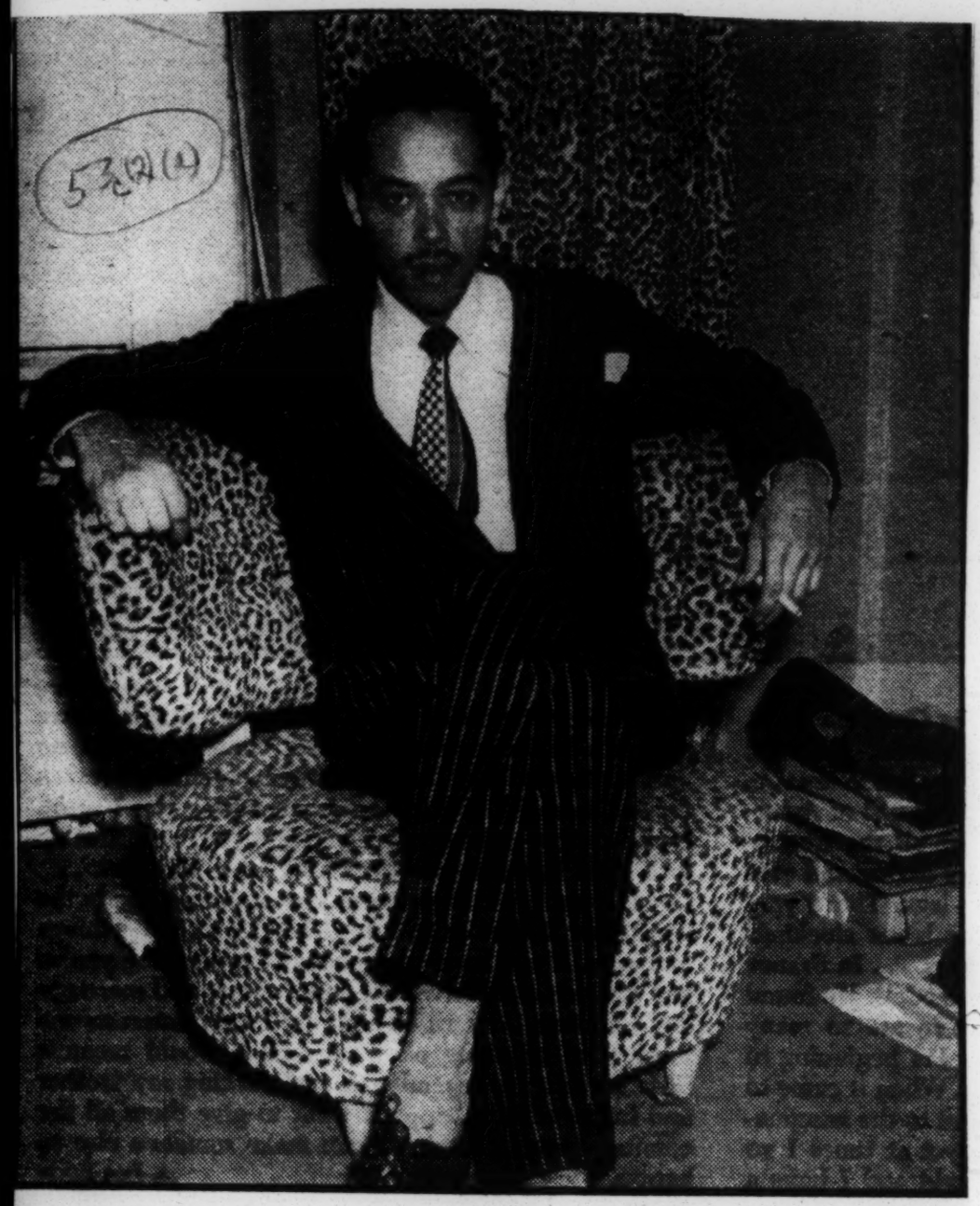
La Dunham Triumphs

NEW YORK. — Katherine Dunham and her dancers are creating a sensation at the Roxy theatre in their first appearance there and clogging up the box office. Ed Sullivan is presenting the revue in which he appears as does Erneste Lecuona, brilliant Latin American composer.

The engagement has prevented Miss Dunham from filling her contract with Century Movie productions in which she was signed up to do the chereography for the film, "Samba," in Cuba. However, one of her talented dancers, Lenwood Morris, is going out in her place to direct a large group of professional and native dancers.

53c(2)(a) 1947

Billy Eckstine



Billy Eckstine, The Vibrato, in his Harlem apartment. His 25,000 fans never shriek.

The Vibrato

LATEST OF THE show-biz personalities to earn a descriptive nickname like The Voice and The Body is a crooner named Billy Eckstine, whose 25,000 organized fans in 100 chapters throughout the country prefer to call him The Vibrato.

When Eckstine played Newark on a Saturday evening recently after a long tour of one-night stands, we crossed the Hudson to hear the voice which inspired his fan club's title, *The Girls Who Give In When Billy Gives Out.*

Eckstine, also known as the Sepia Sinatra, had brought his band for one night to Newark's Laurel Garden, an arena occasionally used for dancing.

We arrived at the garden, a large, barren, barnlike building about a mile from the business center, at 9:30. The arena itself was already about half full, and there was a crowd milling around the box office. Later the crowd grew until it overflowed the dance floor into the balcony. Many fans couldn't get in at all.

At 10 o'clock the band went to work and so did the dancers. When the music was fast, every style of jitterbugging could be seen. As the floor became more crowded, little circles were formed around the best couples, who were cheered on to greater achievements. When the band played slow, more people danced, but when Billy arrived, half an hour late, and began to sing in his mellow, baritone voice, at least half the dancers crowded toward the bandstand and stood still, listening.

A demonstrative fan

They didn't applaud very much and there were no high-pitched shrieks. Billy's fans showed their appreciation by their attentiveness. We did notice one demonstrative fan in the balcony, though. Every time Billy took a chorus, this hep cat would open his mouth and place a drop of a green liquid from a half-ounce perfume bottle on the tip of his tongue, sip it in, and then roll his head back and forth as he shouted, "Yeah, man!"

When he wasn't singing or playing his valve trombone, Billy led his 17 blue-gabardine clad musicians, who played alternately one sweet and one swing tune. Billy, tall, slender and dressed in a loose-fitting, orange-brown, herringbone-tweed suit, gave his men only one long breather, a half-hour intermission at 12:30.

While we were waiting for the intermission to talk to Billy, the band's press agent, Jim McCarthy, and its girl singer, Ann Baker, told us some tales about Billy's life.

A year ago, in an Asbury Park, N. J., armory, he had a shocking experience. A 19-year-old girl collapsed while Billy was singing. She had died of a heart attack.

Harlem fans mobbed him once outside the Apollo Theater and tore to shreds a new $200 suit. Now he buys ready-made clothes.

Last spring a rumor swept the country that Billy had only six months to live, that he was stricken with everything from leukemia to cancer of the throat. So many worried fans called his wife that she had to have her telephone disconnected. Other frantic queries tied up the switchboard of Harlem's *Amsterdam News*. His Newark fan club took up a collection "to save Billy's voice." The William Morris Agency, his bookers, heard he was dead. It all started at a dance in Kansas City, Mo., when Billy left the bandstand half an hour early with a slight headache.

The Vibrato's Vibrators

Billy became known as The Vibrato, Jim McCarthy said, after a group of voice experts declared that he had the most perfect vibrato (defined by Webster "as a slightly tremulous or pulsating effect for adding warmth and beauty to the tone") of any male vocalist. One of his fan clubs promptly changed its name to *The Vibrato's Vibrators.*

Early last year, Billy was offered a $1000-a-week contract with MGM to play opposite Lena Horne in the current film, *Till the Clouds Roll By.* But because his band was not included, Billy turned the deal down.

Billy made his debut as a bandleader in the summer of 1944 under the worst possible conditions. The war had razed the ranks of many bands, musicians' salaries were sky-high, transportation problems were many and difficult and the public was as wary as were bookers about accepting new bands. Despite these odds, Eckstine made the big time. His success, some people have said, was helped along by his revivals of old songs like *Prisoner of Love* (his record sold 500,000 copies), *I'm in the Mood for Love* and *A Cottage for Sale.*

Uncomfortable and shy

When we finally caught Billy in a musty backstage dressing room at intermission time, he had beads of perspiration on his bronze forehead and face. His eyes were hazel-brown; his nose, small, upturned; his long, thick, black, curly hair was parted down the middle. He had a thin black mustache and big front teeth. He acted uncomfortable and shy when we spoke to him.

He told us that he was born in Pittsburgh 32 years ago and first sang publicly when 11 at a church bazaar.

"I didn't sing again until I was 18. Like the rest of the fellows I knew, I preferred football to glee clubs. To us, singers were sissies." When his family moved to Washington, D. C., he attended Armstrong High School and went for a year to Howard University. To pick up some extra money, he tried his singing again during an amateur show at Washington's Howard Theater. He won second prize. A week later, he walked off with the first prize.

"But then another fellow, a dancer, and I began to make a racket out of those shows. We alternated between the Howard and Gaiety Theaters each week—he at one and I at the other—and won a lot of the first prizes. The managers soon caught on and we had to quit."

But the leader of the Howard's pit band needed a singer and Billy was hired for 10 weeks. Returning to Pittsburgh, he "sang in different little clubs and finally, in 1938, I got a good job at the Club De Lisa in Chicago. Two years later Earl Hines hired me as his vocalist. I stayed with him for four years, then went out alone again, working some clubs on 52d Street. But along came that 20 per cent cabaret tax and singers were no longer wanted in such places. I decided the next best thing was to form my own band."

By June of 1944, Billy's first band was in shape and arrangements were made for a tour of the South, first stop Wilmington, Del. The band has been on the move ever since, covering most of the country. "While working with Hines," Billy told us. "I learned to play the trumpet. But Dizzy Gillespie does so well playing that instrument that in order to beat him you have to be able to make a hot dog come out of the end of your horn. So I've taken up the valve trombone, which is easier to play and adds a little color to the band."

When we asked about his attitude toward fans, he smiled broadly. "They certainly keep my band boy busy answering their letters," he said. "Some have even asked if I have false teeth. Others wonder if I ever have any pimples, and some are still asking me if I really have only six months to live."

LOCAL ITEMS continued

Dee Cee Hails Eckstine As Local Boy Who Made Good

By LIN HOLLOWAY
Guide Staff Reporter

WASHINGTON, D. C. — Billy Eckstine, the "Bronze Balladier," who closed at Club Bengasi here last Thursday night after a highly successful "solo" appearance, is listed high among the "temporary-Washingtonians" who have soared to the highest peaks in sepia theatredom.

Eckstine, who on the tail-end of his triumphant return to the Capital as a single attraction moved into the Astoria at Baltimore, first saw the "break of dawn" on a theatre horizon at the famed Howard

Theatre here, and since his humble beginning as a hit on the theatre's weekly amateur show, has been featured on scores of recordings and has made precedent-breaking personal appearances in every portion of the country.

Billy entered the amateur show at the Howard while attending Armstrong High School here. A native of Pittsburgh, Pa., he came into the city to "get in on" the technical training offered by the school, and soon found himself to be a "crooner-swooner" to the bobby-soxed co-eds at the institution.

STARS AT HOWARD

Prompted by the fame garnered at the school, and moved by a desire to test the world back of the footlites, he entered the weekly show of youthful hopefuls and was signed to a week's stand at the theatre after literally "bringing down the house" with his uniquely-styled renditions.

After making somewhat impressive record at the theatre, the young vocalist began trying his luck at other local spots, and soon became the "vocal idol of the capital."

He first hit the upgrade when Earl Hines penned him into a contract with his orchestra in 1940. The female vocalist with the Hines band at the time was Madeline Green, and together the two became known as the "Singing Sweethearts of the Nation." There was, however, no romantic attachment between the two.

BECOMES MAESTRO

After a few successful years as the male thrush with the Hines orchestra, Eckstine decided to take over batoning chores in a personal capacity, and organized his own band. It was with the Eckstine band that now-famous Dizzy Gillespie, the "Be Bop King" soared to fame.

With his own band, Eckstine appeared as front-man, vocalist and valve-trombonist. With the Hines band, he was vocalist as auxiliary trumpeter. The choice of valve trombone as an instrument was promoted by the similarity of the operation of the instrument to the execution of a trumpet, Eckstine points out.

The instrument itself, a marvel of manufacture cost the youthful maestro only "$10 on the West Coast," he proudly reveals.

Of the Be Bop mode of interpretation Eckstine says "It is the only thing with a future." In answer to a query as to whether Be Bop is "ahead of its time" or whether the "public is ready for it," Eckstine candidly replies, "The public has to be educated to it."

On his present tour as a single artist, he is accompanied by John Melchoir. The appearance of the two at the local nite spots set something of a record, with Washingtonians loudly hailing the Pittsburgh-born Billy as a "local boy who made good." Their enthusiasm was momentarily illustrated as they poured nightly into the Bengasi where the "local boy" racked up one of the most successful appearances of his career.

53c(2)(a) 1947

Duke Ellington

Important Event In Duke's Life

Source: Dispatch
Richmond, Va.

ONE of the highlights of the career of Duke Ellington was the night in January, 1943, when he gave his first concert at Carnegie Hall. Ellington, who brings his band to the Mosque on Sunday, March 2, at 2:30 P. M., has been established for a long time as a leading exponent of jazz music, but his Carnegie Hall concert was a monumental event in the popular music field.

Sun. 2-23-47

The hall was sold out for weeks in advance, and Ellington donated the proceeds to Russian War Relief. He chose for his principal offering his own tone poem, "Black, Brown and Beige," 45 minutes in length. In honor of the event and in tribute to Ellington, he was presented with a plaque containing the signatures of Leopold Stokowski, Deems Taylor, Fritz Reiner, Artur Rodzinski, Walter Damroch and some 25 others.

"Black, Brown and Beige," portions of which will be included in Ellington's concert at the Mosque, caused considerable excitement among New York's music critics. A musical history of the Negroes in America, it was unanimously agreed to be one of the most significant compositions to be written by a composer of popular music.

The success of the Duke's first Carnegie concert echoed in the key cities of America. Boston, Philadelphia, Newark, Chicago, Kansas City, Los Angeles and other large cities asked for concert appearances.

Sun.

Ellington's concert here will be sponsored by the Exchange Club of Petersburg, with proceeds going to further its Youth Program. Tickets are on sale at the Standard Drug Company, on Broad Street.

2-23-47

DISAPPOINTING to this staunch Duke Ellington admirer, not only in itself but in what could have been, is the Duke's record (Victor 20-1992) of *Just Squeeze Me*, a tune which possibly up to 1941 most certainly would have been turned out by his band in a magnificently tasteful and deeply exciting manner. Perhaps one-eighth of what happens in this recording, a medium-slow performance of a rather attractive melody, is of genuine musical value. Almost half of what's there is in deliberately bad taste and borders on burlesque.

Pic

The opening theme is played with appallingly exaggerated flatting of the slurs which would be attractive if handled delicately, and trumpeter Cat Anderson injects some revolting screams in the seventh and eighth bars for no reason at all. The second time 'round, the whole brass section pulls an irrelevant chord (forte, of course), followed by an unnecessarily cute vocal by Ray Nance. More slurring, interrupted this time by Rex Stewart playing the *William Tell* call-to-the-colors—actually! Johnny Hodges' alto sax gets mincy as sugared pie once he solos long enough to get into this new Ellington mood. The band goes out with the excellent counter-melody built up louder than Duke has usually found necessary, and tacks on a completely extraneous button chord to signal that it's over.

New York, N.Y.
March-1947

I devote half a column to one side because I think what's happened to Ellington's music (as typified by *Just Squeeze Me*) is important as well as pitiful. I can't believe that Ellington, who has shown himself to be one of the best creative musicians anywhere in the world today, can take seriously such music as one finds on this record, although most of his recent output has been in this vein. It must be that Duke considers these exaggerations and violations of taste representative of present-day desires and tastes of the majority of musicians and their listening public as well, and that their validity lies in the fact that they are accurate reflections of today's society and particularly that segment which is closest to Ellington himself. Such a view, though sociologically sound, is qualitatively indefensible and has nothing to do with music. Music should have loftier functions than that.

New York, N.
Duke Ellington
March 194

NOTES FOR SHOW FOLKS . . .

Los Angeles, Calif. Tribune

The first we know of blind singer Al Hibbler not being with Duke Ellington is a picture of Hibbler in the week's mail from New York publicist, captioned: "Al Hibbler, former vocalist with th

Ellington aggregation . . . now on tour with Mercer Ellington and his band." . . . Sooner or later all those with anything leave Duke; only the mediocre remain, the exception being Ivie Anderson, who left as a natural consequence of reaching the age when a woman wants more of a home than can be made out of a trunk and a hotel bedroom.

Sat. 2-12-47

There must be a reason, and we think it's ego. Ellington brings them out, sets them off, and pretty soon they get to thinking how great they are and how they should "get out and do something" for themselves. Sometimes they succeed in this. More often than not, they settle down into a purely local spotlight as an "Ellington ex."

The best examples of that are Herbie Jeffries and Rex Stewart. Jeffries has nothing left but a local reputation as a lover and an empty echo of a voice which he doesn't know how to use without Duke Ellington or Billy Strayhorn to coach him.

We don't know where Stewart is. By now though he's probably discovered that he's no second Louis Armstrong, only a guy with a lot of heft and wind who was so thoroughly understood for what he was by Ellington that he was able to make him a star. Now, we wonder, what will become of Hibbler with Mercer? Nothing spectacular, we should say, Mercer having never been able to do anything very much for himself. let alone for someone else.

Hibbler has something, but it's a something that amounts to nothing very much without the proper use. He has a capacity for expressing the basic poetics of life through his singing, but so have a lot of blues singers and what is their fate? The adulation of tipsy Saturday night crowds in Texas barrelhouses; or at best occasional record releases under Columbia's Race List label.

Sat. 7-12-47

Ellington knew how to write for Hibbler so that he was lifted above the monotony of sex, and became a folk singer, a guy who could make you cry and laugh, as well as want to love, and without the aid of gin for either.

Duke Ellington Sounds Dirge of Jazz Fakers

Anti-American

Baltimore, Md.

CHICAGO — Duke Ellington warns against easy-going entry into the field of popular music by stating that jazz music today requires the same technical training necessary for classical music. "When I began my work jazz was a stunt," the Duke says in his July Negro Digest article "Farewell to Jazz Fakers." "It was something different.

The Duke

"Today, however, the jazz musician needs the most thorough musical background he can possibly get. And even then he needs a lot of luck."

Sat. 6-14-47

Means Hard Work

Commenting on the chances of enthusiastic young players, the Duke say they often feel that classical music means hard work while jazz represents the livelier aspects of pure fun.

"Well," the Duke insists, "this may be so—to the listener, but certainly is not the case as far as the performer is concerned."

Of his own "luck" the Duke says it consisted of being at the right times with the right things in front of the right people.

Sat. 2-14-47

Ellington Most Crowned Band Leader in '46 Polls

Chicago Tribune
25-47 Sat

By E. B. REA

Baltimore, Md.

Duke Ellington, whose orchestra is currently playing the Royal Theatre, is the most bemedaled band leader of the past year.

The Washington-born musician, last week again received double honors from Esquire while playing the RKO Theatre in Boston, and will receive two from Down Beat Magazine when he plays the Chicago Civic Opera House on Sunday, Feb. 2, in a special concert arranged by the magazine.

In Boston, Duke received Esky's" double gold award, presented by Arthur Fiedler, conductor of the Boston Symphony Orchestra, following his recognition as having the best band of the year and being classed as the best band in the country.

Harry Carney Honored

Harry Carney, Duke's baritone saxist, who also will be honored by Down Beat, received a silver award, with Albert Hibbler, blind vocalist, getting a bronze star. Don Beat will give Duke two plaques, one as winner of the swing band section, and the other as the best sideman in the Duke's orchestra in the Down Beat poll. In addition to Carney, otherwise cited by Down Beat as John Brown, trombone, and Billy Strayhorn, arranger.

In the Down Beat poll during the past 10 years, Duke has placed three times; second three times; third once, for swing bands.

Second to Goodman

He stands second to Benny Goodman, who also will be honored with Artie Shaw and Woody Herman winning once each.

Herman moved from third to first place in the Down Beat poll of 1945 to place his new band of 1946 in the trumpet in 1946 as the best male vocalist.

43 Esquire Winners

The Esquire winners, selected by America's top jazz critics, are the school of hard knocks are both instruments as improvisors.

The complete list of "Esky" winners and the awards they are:

GOLD AWARDS

Louis Armstrong, trumpet; Harris, trombone; Benny Carter, alto Coleman Hawkins, tenor sax; Lawrence Brown, alto sax; Lawrence Welk as jazz improvisors. Teddy Wilson, piano; Oscar Moore, guitar; Buddy Rich, drums; Chubby Jackson,

Red Norvo, vibraharp; Duke Ellington, arranger; Duke Ellington, band; Louis Armstrong, male vocalist; Billie Holiday, female vocalist.

SILVER AWARDS

Dizzy Gillespie, trumpet; Vic Dickenson, trombone; Willie Smith, alto sax; Lester Young, tenor sax; Barney Bigard, clarinet; Art Tatum and King Cole, tied, piano; Barney Kessel, guitar; Dave Tough, drums; Ed Safranski, bass; Harry Carney, baritone sax; George Handy, arranger; Woody Herman, band; King Cole, male vocalist; Ella Fitzgerald, female vocalist.

BRONZE NEW STAR AWARDS

Miles Davis, trumpet; Trummy Young, trombone; Sonny Stitt, alto sax; Lucky Thompson, tenor sax; Rudy Rutherford, clarinet; Dodo Marmarosa, piano; John Collins, guitar; Shadow Wilson, drums; Ray Brown, bass; Milton Jackson, vibraharp; Ted Dameron, arranger; Boyd Raeburn, band; Al Hibbler, male vocalist; Sarah Vaughan, female vocalist.

EVANSTON TO BROADWAY

KAY DAVIS

Vocalist with Duke Ellington, who appeared with the orchestra during its engagement this week at the Regal Theatre. Miss Davis received her master's degree in music at Northwestern University and before joining the Duke appeared only in concerts in the Chicago area and Evanston. She is the daughter of Dr. and Mrs. S. E. McDonald of Evanston.

GREAT SOLOISTS IN DUKE'S BAND

DUKE ELLINGTON

Duke Ellington's band, which plays a one-night engagement at the Civic Auditorium on Wed. August 27th, has always been jam-packed with great stars whose solos magnificently park Ellington's arrangements. The originals — the nucleus — had been Ellington, Sonny Greer, Otto Hardwick Bubber Miley, Tricky Sam Nantor and Freddy Guy. Harry Carney joined them and proceeded to win all the polls every year with his baritone sax. Then came Johnny Hodges of the velvety, sinuous alto sax and Lawrence Brown versatile trombonist and the songstress, Ivie Anderson. Miley died in 1929. Ivie, Ellington's first girl singer, who came to stay a few weeks, remained for twelve years before she left for a crack at personal stardom.

The more recent stars are Taft Jordan, superb trumpeter; Al Sears of the spectacular, driving tenor saxophone solos; Oscar Pettiford, string bass extraordinary, blind Al Hibbler, the singer gifted with tonal drama, Jimmy Hamilton, the wonderful fluid clarinetist, and Kay Davis, whose lovely vocal obbligatos are a delight and who is developing into one of the finest among band singer.

And there are many more but the list would not be complete without mention of Billy Strayhorn who is Ellington's right hand man on arrangements and whose style of arranging and piano-playing now can hardly be distinguished from Duke's.

DUKE'S STAR PLAYER IMAGINES PREJUDICE AT SWANK HOTEL

By Dolores Calvin

New York City— (CNS)— When the huge bus rolled up to the front door of the super-fabulous Waldorf Astoria on Park Avenue and Duke Ellington's show-weary and slightly wrinkled ace musicians began to pile out, the crisp doorman stepped u pand spoke out. "go around the back way", ...ved his arms in gesture, ...ll be right at the door where the Grand Ballroom is," In that second every Ellingtonia was fighting mad as the thought of prejudice swelled in their minds. The back door? who the hell was he talking to? We go in the front door or not at all. That was the decision.

But before bedlem broke out a white bystander came to the rescue. He explained in simple English that the doorman meant no offense. He merely tried to say that the Lexington Avenue entrance (which Sinatra uses to flee his persistent fans and which is just as swanky as the Park Avenue one), was actually right at the Ballroom where they would do their Motion Picture Benefit for the Paramount Theatre. In fact, if they insisted on the main entrance there would be a tiresome and unnecessary one block walk from one end of the hotel to the other when they might just as well ride.

Johnny Hodges and his following agreed the man in the street was okay. The grumbling musicians loaded back into the bus, unclenched their fists, smiled at the frightened doorman and rode to the Lexington Avenue door. Did I say all? One was left. Taft Jordan, the Duke's best alto man.

Taft said he was going through the front and he meant to go through the front. So, with horn and all, Taft began his sojourn through the famed Waldorf, watching the people watching him and not caring at all. Twenty minutes later, after hoofing it through winding staircases, international conferences in lobbies and the embarrassment of asking bellboys if he was going in the right direction, Taft finally hit the Ballroom, as Duke was already on the podium.

The boys did a rousing performance and, as always, took the house. The Ballroom's ancient and gilted fixtures were rubbed by appreciative and enthralled worshippers. The very fine-cut glass chandelliers danced to Ellington strains.

After their numbers, the management had a surprise for the boys. Over in a corner was big table loaded with every kind of whiskey rye and gin. And stacks of chicken sandwiches with coffee. The fellers lost their instruments for the food. Duke, drank coffee and shook his head as his men devoured everything but the tablecloth, with strong comments on how fine the works were laid out. five minutes these were gone too.

Ready to hit the last show at Paramount Theatre, the boys were rounded up for the bus take-off. All piled in, happy and full. Did I say all? No, one was left Taft Jordan and horn. He went back the way he came with head up and chin out. This time he knew the way better. As he rushed UN delegates, society's great ladies and snobbish film stars. Taft was the Park Avenue main entrance watching the clock. He reached to the Waldorf and grinned at the blank doorman. He had made a point. He had walked through the main entrance an had returned the way he came. But was it that time though too often the prejudice? We rather think Taft's imagination read the score wrong But one thing was certain. he missed the bus. And racing back hotel has been similarly accused. o the theatre in a cab. Taft was heard to exclaim "Duke will pay for this." but he never did.

Music:

Duke Ellington's Memorable Two-Night Stand At Carnegie

DUKE ELLINGTON led his band into Carnegie Hall for a two-night stand, Dec. 26, 27. These Ellington concerts are always challenging events. They demand acceptance of the fact that there is no high-brow and low-brow music, but only honest and phony music; of the further fact that it is the Negro people, the most exploited of Americans, who have given America its most rich and honest music of dance and song.

The first part of Saturday's program was largely devoted to the experimental. Not all of the new pieces presented seemed to me to be successes. Experiments have a way of sometimes failing, but it is the failure as well as the success that keeps jazz, and world music, moving always another step forward.

PURISTS HAVE always raised angry howls at the Duke's music. The only purity worth fighting for, however, is that of honest music-making against tin-pan-alley synthesis and robbery. And this fight is one that Ellington has always fought. His orchestral music is honestly orchestral, never commercial song-plugging; his songs always have a freshness of line that laughs at the tin-pan-alley strait-jacket.

He has gone far beyond the blues, but has never lost touch with the special qualities the blues brought to American music, the melody always a little familiar and a little strange, the instrumental timbers as expressive as human voices, the bitter-sweet harmony. Most of all, he has preserved in new musical areas the social character of jazz, the combination of his own imagination and composer's craft with the free expression and contribution of his great bandsmen.

DUKE ELLINGTON

THE MAJOR work offered, **Liberian Suite,** suffered from some aimless chord work and loud, insensitive drumming which seemed to bore even that wonderful drummer, Sonny Greer. The opening song of the suite, however, sung by **Al Hibbler,** was in Ellington's good vein, with beautiful orchestral interweaving and blue touches. The five dances that followed, dedicated to the "four freedoms" and the "fifth that we hope for," all had good spots. Especially good was the first, a fine jump composition featuring Al Sears' tenor sax, and the last, with Harry Carney's baritone and Tyree Glenn's wa-wa trombone. The third had an interesting weaving of blues with gypsy melodies, and the second a brilliant section for the vibra-harp of the handy Mr. Glenn.

Other memorable events of this part of the program were the medley of old favorite blues improvisations by Johnny Hodges; **Basso Mo Thundo,** a witty piece featuring the bass plucking of Oscar Pettiford and Junior Raglin; **On a Turquoise Cloud,** which combined Kay Davis' wordless singing with muted trombone, trumpet and bass clarinet to create a sensitive mood piece.

THE SECOND PART of the program was a retrospective exhibit. Excerpts were heard from **East St. Louis Toodle-O, Black and Tan,** and those two most beautiful blues. **Echoes of Harlem** and **Things Ain't What They Used To Be. Rocking in Rhythm** was given a stunning performance, with Ray Nance and Harry Carney leading. Johnny Hodges and Lawrence Brown wove sinuous lines about **On the Sunny Side of the Street. Cottontail** was given a jam performance, with Al Sears expanding on Ben Webster's famous solo.

Finally the Duke, at the piano, led the band into a series of old favorites, including, to the delighted shouts of listeners, **It Don't Mean a Thing, Mood Lingo, Sophisticated Lady** and **Never No Lament.** Then the Duke bowed, and the audience, awaking to the fact that it was close to midnight, walked out into the cold streets with the tender and rough, moody and boisterous, sometimes astonishing and always interesting music still ringing in its ears.

S. P.

DUKE ELLINGTON (right) listens appreciatively as (l. to r.) Warren Norwood, Elaine Jones and Paul Rudoff rehearse a portion of *Entrance of Youth,* a new composition in which they will be soloists with the Ellington band at Carnegie Hall on Friday and Saturday evenings. The three young artists are the first to complete a course of advanced study at the Juilliard Institute on scholarships provided by Ellington.

Duke Ellington Concert Pleases Atlantans

By J. RICHARDSON JONES

Along with approximately three thousand other Atlantans I sat in the City Auditorium Sunday afternoon enraptured with the matchless music of Duke Ellington's band in one of the most splendid concerts to which music-lovers of Atlanta have ever listened. Critics of the white dailies were enthralled musicians of importance lasted until the Duke raised his artists of the Duke's aggregation to another world as the inimitable Miss Davis' lyric soprano soared upward in notes of tonal quality not unlike the clarinet of Jimmie Hamilton. A hushed audience burst forth in vociferous applause as the last ovation poured forth the sweetest music to ward in which these ears have ever been created.

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Duke Ellington Concert Pleases Atlantans Sunday

By J. RICHARDSON JONES

Along with approximately three thousand other Atlantans I sat in the City Auditorium Sunday afternoon enraptured with the matchless music of Duke Ellington's band in one of the most splendid concerts to which music-lovers of the Gate City have ever listened. The concert has been reviewed in part to those who in every note of Jimmie Hamilton's clarinet, or Johnny Hodges' alto, or dirty blues. Stormy Weather blues that were just blues, but riot until Duke's medley of Beale Street, Memphis and St. Louis Blues was that type of singing elevated to a new high. It was rendered (as Ellington ex- planned it would be) not as one singing the blues, but as one who has the blues, and when Delores Parker's soothing voice eased into St. Louis Blues you felt with her to another world as the inimitable artists of the Duke's aggregation poured forth in notes of tonal quality which these ears have ever been created. Miss Davis' lyric soprano soared upward in notes unlike the clarinet of Jimmie Hamilton. A hushed audience burst forth in vociferous applause as the last of the white dailies were notes wafted away, and the ovation of importance lasted until the Duke raised his bobby-soxers for-hand to announce the following: "bobby-sox" as they drank number.

There were many high-lights, but none more thrilling than the Tonal Group in "Transbluecency", which featured Lawrence Brown, Wilbur DeParis, Jimmy Hamilton, musicians, and Kay Davis (vocalist), alumnus of Northwestern University. Miss Davis' lyric soprano soared upward in notes unlike the clarinet of Jimmie Hamilton. A hushed audience burst forth in vociferous applause as the last of the white dailies were notes wafted away, and the ovation of importance lasted until the Duke raised his bobby-soxers for-hand to announce the following: "bobby-sox" as they drank number.

that truly she had those heart-aching, spine-tingling St. Louis Blues (maybe you felt you had them yourself).

TRIBUTES MONTGOMERY

To round out an afternoon of grand entertainment, which had regaled Atlantans as nothing else has in years, the versatility of Duke Ellington's organization was personified in Ray Nance's side-splitting comedy song rendition at the finale. Remembering, too, Nance had performed on the violin and with his trumpet to the plaudits of the audience.

To all of this I pay a tribute to the impressario who made it possible, the managing director of Southeastern Artists Bureau, J. Neal Montgomery. It took work, money (lots of money), and a strong determination to present the Duke in a concert. Atlantans generally are dance-conscious; they don't want to sit and listen to musicians play; they want to dance. Mr. Montgomery was advised by some against the project, but he had heard Duke Ellington's band in concert; he knew what a wonderful treat was in store, and he decided he would go through with it. He said to me: "J. Rich, if I don't make a dollar; if I actually lose money on the deal, I'm going to let Atlantans hear the greatest musical aggregation a Negro has ever built and directed." With those words he closed the contract and brought to the Gate City this sellar attraction. To J. Neal Mongomery I take off my hat and congratulate him on this superb effort. I am proud to be associated with him.

Duke to Receive Honors on Premiere of "Suite"

Duke Ellington, orchestra leader and composer, will be honored by the executive committee of the National Committee for the American Celebration of the 100th Anniversary of Liberia at a testimonial-luncheon, Dec. 26, at the Savoy Plaza Hotel, New York City.

The testimonial honoring Mr. Ellington has been planned in recognition of his having composed a musical score in tribute to the centenary of the Republic of Liberia. The composition, known as "The Liberian Suite," is a serious study with themes depicting the growth and development of the small West African republic.

The work was composed in support of a commission given Mr. Ellington early this year by the National Committee for the American Celebration of the 100th Anniversary of Liberia. It will be performed for the first time at the Ellington Concert at Carnegie Hall on the evenings of Dec. 26 and 27.

Minister to Speak

Liberian Envoy Extraordinary Charles D. B. King, First Minister Plenipotentiary of Liberia to the United States, will head leading dignitaries who will speak in tribute to Mr. Ellington. Other participants in the luncheon ceremony will include Blackwell Smith, president, Stettinius Associates; Mrs. Mary McLeod Bethune, president, National Council of Negro Women; and Dr. Channing H. Tobias, director, Phelps-Stokes Fund.

TRANSFLUCENCY — Duke Ellington's concert presented a very novel item "Transfluncy,"-and very pretty and talented Kay Davis, supported by two trombones and a clarinet sent. Atlantans into another world. (Jones Photo)

Composer-Leader Becomes Big Town's First Major Sepia Platter Spinner

NEW YORK—Concluding many months of negotiations, the veteran band leader, Duke Ellington, was signed last Friday by Station WMCA for a two-hour daily series of disc jockey programs to be made available nationally beginning Dec. 29. Announcement of the series was made jointly by Nathan Straus, president of WMCA, and William Morris, representing Duke Ellington.

The "Duke," renowned as one of America's foremost composers, and for his inimitable style, which has made music history for years in both the dance and concert fields, will be presented by WMCA in a full hour midnight show.

A second hour "repeat" program also will be heard at a time to be announced later. While the first program on Dec. 29 will be a "live" performance, subsequent broadcasts will be presented by transcription, so as not to interrupt Ellington's personal appearance bookings.

SIGNED FOR FIVE YEARS

Being signed for a five-year term the series also brings Ellington his first sponsored program in radio. The midnight hour broadcast on WMCA is sponsored by Paradise Wine, placed through the Olian Advertising Company. Sponsorship of the local show was completed simultaneously with the arrangements for syndication of the Ellington platters.

Addition of the "Duke" to the WMCA record jockey list brings the New York station into the forefront of radio outlets with imposing big-money names as platter-spinners. Others currently heard on WMCA are the nationally syndicated Tommy Dorsey program and the "Mr. and Mrs. Music" show, featuring Bea Wain and Andre Baruch.

53c(2)(a) 1947

Mabel Fairbanks

Mabel Fairbanks Debuts As On-the-Floor Dancer

The Call Kansas City, Mo.
Fri. 1-31-47

LOS ANGELES. — (CNS) — That girl Mabel Fairbanks, now in Hollywood, seems to be able to do anything extra well. Not satisfied being acclaimed the world's greatest colored boogie woogie ice queen and one of the greatest ice skaters America has produced in the last decade, mellow Mabel is out to prove (and is proving as the dancing star of "Little Harlem Nite Club") that she is just as good without skates as she is with them.

In her brand new "on-the-floor" dancing role, Mabel has the men actually falling out of their seats when she burns up the floor with her famous hot "Harlem Hula-wula" (something new and different in hula dances). And even the ladies eye this "Fairbanks feature" with approval.

At the Little Harlem, Miss Fairbanks does two shows nightly, featuring these five routines: 1. Hollywood House Party Boogie (on ice this is called "Hollywood Ice Boogie") 2. Harlem Hula Wula. 3. The Tap Boogie (on the ice this is called "Ice Taps"). 4. Dream Girl, a ballet number (on the ice this is done as a combination with an "Alice Blue Gown" number.) 5. Jungle Fury. Fri.-31-47

Few people may know it, but the Fairbanks lass is exceptionally prepared for her task of "on-the-floor" dancing. In ballet, she was instructed by Jean Hamilton of Michael's School of Acrobatics in New York. Popular dances and routines were creations of Willie Covan, MGM's dance expert, Hula and other South Sea dances by world traveler-writer and once renown dancer, Irene West.

Mabel, who just received an offer from a London promoter, expects, if contract agreements can be reached, to go to Europe sometime in May or June to star in an ice show, dance, etc., and would like to make a cross country (west to east) dance tour, ending up in her own New York.

Mabel Fairbanks Thrills Nation's Ice Skate Lovers

Chicago Defender
Sat. 5-31-47

We've watched a little girl from afar for several years. Mabel Fairbanks of Harlem, N. Y. . . Ice skates lured her because it suggested "contest" — so Miss Fairbanks, encouraged by her mentor, Wally Hunter, a stalwart who gets things done, started out to master the art. This she did, as readily as Jackie Robinson sandles a baseball on the diamond, or as Kenny Washington handles a baseball on the dia- Mabel reached a point where her ice skating rivaled the best. No jump, spiral or special maneuver on blades could baffle her! She came to California as a finished artist of the ice. Experts of the profession have pronounced all this.

"THAT'S MY DESIRE":

Afro-American

Death Took Chick Webb

Baltimore, Md. Sat. 6-7-47

Before He Could Wax It

If Chick Webb, Baltimore drummer-band leader, were alive today, he would have his owe desire fulfilled.

That is because the big attraction on the nation's juke boxes is the plaintive voice of Ella Fitzgerald, his then rising protege.

She is scoring another smash success with her arrangement of the No. 1 torch tune of the day, "That's My Desire."

Human Interest Angle

In a recent interview, Miss Fitzgerald revealed to the AFRO that behind her decision to record this tune lies one of the most touching human interest stories in the history of show business.

The tune was brought to her late benefactor back in 1939, and he decided it was just the type of tune for her.

However, before he had the chance to record the tune with Ella, he was overtaken by what proved to be his fatal illness.

One of his latest known plans, according to Miss Fitzgerald, was to record "That's My Desire."

She Never Forgot

The singer never forgot the preference of the man, who discovered and developed her into stardom, for the tune, but for one reason or another never got around to actually making the record. Sat. 6-7-47

One reason for her reluctance, she said, was a sentimental hesitance because her idol had been unable to make it with her.

But following the resurgence of the song as a big favorite following Frankie Lane's recording, she decided that she would pay a real tribute to the great drummer by making the record that she had promised.

Thus, the decision to keep faith with her buddy and friend and, America got another hit song.

The Canadian Way

Ella Fitzgerald

The Pittsburgh Courier

Captivates RCAF

Pittsburgh, Pa. Sat. 7-26-47

HAMILTON, Ont., Canada—Ella Fitzgerald, famous American swing singer, has won her "wings" with the Royal Canadian Air Force as a result of her volunteer work among the hospitalized men of the air corps since her arrival here last Wednesday. The men themselves unofficially voted her the unusual honor after her third appearance in Canadian hospitals.

Oddly enough, Miss Fitzgerald herself is far from an enthusiastic booster of air travel. Actually she flies only when it is absolutely necessary to fill commitments. Still on arrival here for a short engagement at the Brant Inn, she inquired about the possibilities of entertaining some of the air force men. She was told that in at least two instances it would be necessary to fly to reach distant hospitals but she readily consented.

The great singer said that she had read of the work of Canadian soldiers in the first courageous but unsuccessful invasion attempt at Dieppe, and later the exploits of the Canadian airmen in the conquest of Europe. This, she said, was a small token of her appreciation. The grateful men quickly voted her honorary membership in the corps. And now influential persons are at work seeking to get Government approval to make the honor official. But official or not, Ella has won the undying gratitude of the heroes, who are still confined with their injuries.

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Courier

Pittsburgh, Pa.

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The recordings will be distributed among the radio stations in the New York area and be played periodically during the day as part of the public service programs of the stations. So the voice which has thrilled millions for pleasure only will now be enlisted in the battle to lessen the accident rate among the children of New York.

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Singer Unable To Write Riff Lyrics

Journal-American

New York, N.Y. 9-2-47

NEW YORK—Singing star Ella Fitzgerald ran into one of the most unusual obstacles of her career here last week when she was approached by representatives of the Advance Music Company with a proposal to publish her now famous riff "lyrics" of "Oh Lady Be Good". Ella was all set to sign articles of agreement, when someone reminded her that the deal included her writing the riffs since she alone knew them. At that point the Tisket-Tasket girl threw up her hands in holy terror for as she put it, "I don't even know myself what they are like for they are all spontaneous."

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Lowdown on How Ella Waxed Scat Platters

Courier, Pittsburgh, Pa.

Sat. 8-9-47

NEW YORK—Ella Fitzgerald's playful lark in a recording studio several months ago has boomeranged on the surprised A-tisket A-tasket girl, but pleasantly, with a wind fall of renewed popularity and a bonanza of royalties now that her two sweet-singing discs are prime favorites of the juke boxes and disc jockeys from coast to coast.

During a lull in a recording session at the Decca recording studios, the band scheduled to accompany Miss Fitzgerald was given a recess. After a few minutes respite several of the men wandered back into their places and before anyone realized it, a rhythm combination was jamming. The "kicks" were so exciting that Ella couldn't resist the urge to join in. It was so great that the recording director for the session asked them to repeat, which they did. Realizing what a sensational bit of improvised rythmn he was hearing, the director made a recording. The result is the "Oh, Lady Be Good" scorcher which is sweeping the country. The encore of "Flying Home" is just as exciting and just as spontaneous. 347

The question now arises as to whether the new idea will start a singing trend of scat singing of unintelligible sounds. And if so, what happens to the lyrics of the songs? "I don't think that is a problem that has to be worried about too much," says Ella.

Top Jazz Singer Tells How She Got That Way

New York P.M.

In a recent newspaper interview, Lena Horne paid a rival singer a rare compliment: she named Ella Fitzgerald "one of the leading singers of our time." N.Y.

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"Wasn't it wonderful of Lena to say what she did?" the buxom singer remarked gratefully.

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"That night over dinner, Chick gave me the only advice I've ever needed. 'Honey,' he said, 'in this business you've always got to get there the firstest with the mostest and the newest.' Friday

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After Ella joined Webb's band, *A Tisket A Tasket*. Her recording of the nursery rhyme soon reached the top of the hit parade.

"Everybody else had been singing swing tunes for so long," Ella explained, "that I felt like a Johnny Come Lately. So I took a chance and recorded this nursery jingle. Chick's advice wasn't bad." The rest of the music industry went in strongly for sweet ballads. "But I got tired of singing about all the mushy love," she said, "so when any instrument so I felt out of to get ahead. They refuse to look until Chick suggested I im- for new ideas and new outlets, so on my voice. After that, they fall by the wayside.

"But there'll always be new ideas in jazz—just as long as there are enthusiastic kids trying to crash this business. I'm going to try to find out the new ideas before the others do." 47-47-47

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BILLY... Rowe's NOTE BOOK

Pittsburgh Courier

Look What Bigotry Has Done

A lot of you kids out there who shake a leg and move in rhythm to the music of our time perhaps didn't get a chance to eye through the pages of Metronome, the music mag's November issue. Among its many worthy featured articles was one about Ella Fitzgerald rightly titled "The First Lady of Song." In the past I have read many praiseworthy pieces about the girl with the heart-touching voice which have tipped my fancy. However, this one does more than that. It puts bigotry on the spot for all to read and makes a fool of the prejudices which prevents the world from fully enjoying so great a talent. Everybody who is anybody in the music business agrees that Ella is the greatest, but still she isn't on the air. In his hard-hitting article for Metronome, Bob Bach gives the subject an airing and the Note Book feels that it's worthy of a reprint. The fact that this is being written the day after Thanksgiving has got nothing to do with it. I will admit that the dinner was quite heavy and I tilted many a elbow with Evelyn Sherrer, Chink Cunningham, Rusty Faulkes, Tedd Butler and sundry other gay blades and babes before the bar at Smalls', but my "write" hand and mind are still ticking. However nothing could be put down here that's more timely than the piece about Ella. It carries the true feeling of a writer who has been captured by talent and the tragic aftermath of prejudice and discrimination allowed to bloom in this human forest of so-called freedom and democracy.

Courier, Pittsburgh, Pa.

V—BUY CHRISTMAS SEALS—V

"How many ways can you say it: the greatest, The Greatest, THE GREATEST. Ella Fitzgerald has been called The Greatest and the First Lady of Song and almost every other superlative for so long now that it begins to become one of those accepted bromides like an apple a day keeps the doctor away, etc . . . All right, so don't take my word for it. Take the words of all the top singers in the business. They listen carefully, super-critically, and they ought to know. Here's what they have to say about Ella Fitzgerald . . . Bing Crosby—Man, woman or child, Ella's the greatest! Mildred Bailey—Ella is one of my favorite singers, one whose interpretations I especially admire . . . Perry Como—She has been one of my all-time favorites for many years and still is. She's terrific! . . . Mel Torme—Ella's fabulous, one of the greatest singers alive . . . Dinah Shore—Of course, there's Ella, I love her . . . Peggy Lee—Two of my favorite singers on one record, Louis and Ella . . . Dick Haymes—Among the girls there are Margaret Whiting and Ella Fitzgerald, who never use any of the over-rated schmaltz . . . Add to this list other Fitzgerald raves from in Metronome, alone, Vaughn Monroe, Art Lund, Judy Garland, Beryl Davis and others. Margaret Whiting is an enthusiastic Ella booster and girls like Bea Wain, Monica Lewis and Liza Morrow, go all-out in their praises of the greatest . . . . Ella kills everybody—musicians, other singers, fans, hard-boiled recording men—but somehow or other she has been unable to get on the radio with a program of her own or a regular spot on a big show.

11-6-47 Cat.

V—BUY CHRISTMAS SEALS—V

"Ella Fitzgerald, the greatest pop singer of them all by years of almost unanimous acclaim, cannot be heard on the great American wave lengths, while such obvious vocal foul balls as Milena Miller, Dorothy Lamour, Dorothy Shay, etc., are to be heard all over this great free air. Need we draw any neon arrows to lead you to the large and disgraceful spectre of jim crowism behind American radio? It is so and I throw this charge at every advertising agency and network, along with the back of my hand. If you want one small example of the malodorous color line in radio today I will simply cite the answer I was given by one advertising bigwig when I suggested Ella for an opening on a big network show: 'She wouldn't look so good for pictures.' Television isn't that close, bud . . . Well, maybe by this time Ella is used to the hard facts of life. She had to win three amateur night contests in order to get her first stage job. Her mother died just two weeks after the Street Singer's manager had signed a contract to put the 14-year-old girl on the air. The contract was null and void because Ella was a minor. She was left pretty much alone at this early age and had to scuffle hard to keep going . . . The greatest among today's pop singers might never have been a singer at all if it hadn't been for stage fright. When she walked onto the stage of the old Harlem Opera House in 1935 Ella was going to dance! But she got scared and sang instead—the song was "Judy." The theatre went wild (this writer was lucky enough to be there that night) and Ella won the contest and with it a week's engagement at the theatre. Some people spoke to bandleader Willie Bryant and advised him to sign up the talented kid. He wouldn't. Neither would Willie's rival bandleader at the Savoy, Chick Webb. (Decca's notes in the recent Fitzgerald album are wrong in saying that Chick was in the theatre the night of the amateur contest and signed her on the spot.)

V—BUY CHRISTMAS SEALS—V

"Bardu Ali, who fronted Chick Webb's band, was the guy who discovered the First Lady of Song and insisted upon her being hired for Chick's band. The little drummer refused to listen to her and Bardu had to smuggle Ella into the bandleader's dressing room, lock the door and practically hold Webb in his chair while she sang. Chick was sold, but still not convinced that a girl singer with a swing band was a good idea. 'Well, we will take her with us to Yale tomorrow night,' said Chick, 'and if she goes over with the college kids she stays.' Boola Boola and Hold 'Em Yale! The prom crowd was sent by the plump little singer, even though she only did three numbers with the band—'Judy,' 'Believe It Beloved' and 'The Object of My Affection.' Ella stayed . . . At the Savoy Ballroom Ella Fitzgerald began attracting attention with Chick Webb's great band. He made her do mostly rhythm numbers and said he would gradually let her break into the ballad field after she had absorbed enough experience. When Maxine Sullivan became the rage of the country with Loch Lomond, Ella asked Chick why she too couldn't become as famous with a special number. Chick, a wise little guy, comforted her by saying, 'Don't ever want to go up to the top fast; build your reputation slowly and you'll stay on top longer.' . . . Chick Webb was right. Outside of a sensational novelty, 'A-Tisket A-Tasket' (which still plagues her when the requests start flying), Ella has built her reputation slowly and with impeccable musicianship. As a matter of fact, she's more of a musician than nine-tenths of the horn blowers and rhythm men in the business (friends, like Ellington's Ray Nance, often kid her by asking for her union card). She's come up the hard way, intelligently, the way the late Chick Webb told her to.

V—BUY CHRISTMAS SEALS—V

"In Metronome's pages over the years, Ella's popularity with those who really know music has described a peculiar line of up and down. In 1939 and '40 she was voted number one. '41, number four; '42, seventh; '43, eleventh; '44, thirteenth; '45, eighth; '46, fifth and in '47 fourth. The Ella Fitzgerald cycle seems to be on the way back to the top. A recent record of Lady Be Good, which is one of the good things that has happened to the Queen, represents her awareness of the Gillespie school of jazz (which will be still further exploited through 'How High the Moon') and her intelligent musical progress. 'Lady Be Good' may become another and more representative 'A-Tisket A-Tasket' for Ella Fitzgerald. Believe me—and all the country's smart singers—it couldn't happen to a more gifted person—P. S. The Greatest pop singer of them all still ain't on the radio."

Well spoken, Bob Bach! If there were a few more fair-minded writing Americans about, perhaps the barriers which prevent such talent from getting a proper hearing would be hacked down. The article above on Ella is a fine piece of truth and only goes astray in the discovery department. The great singer was really given her first chance by the late Jimmy Marshall. He insisted that Tiny Bradshaw use her with his crew when the then jumping jack maestro was riding high. Jimmy even had a contract with her, but destroyed it when the Chick Webb deal jelled. The fact that Ella has been kept away from the big radio channels is an indictment against the half truths of freedom and democracy in America, the rats which are gnawing at the very foundation upon which this Nation was built.

V—BUY CHRISTMAS SEALS—V

THE SONS AND DAUGHTERS OF HARLEM — Wynonie

Ella Fitzgerald Weds Ray Brown

Oklahoma

YOUNGSTOWN, Ohio — Ella Fitzgerald, famed swing singer and creator of swing styles, was married to Ray Brown, bass player of the Dizzy Gillespie band, here three weeks ago. It was the first marriage for the popular song bird.

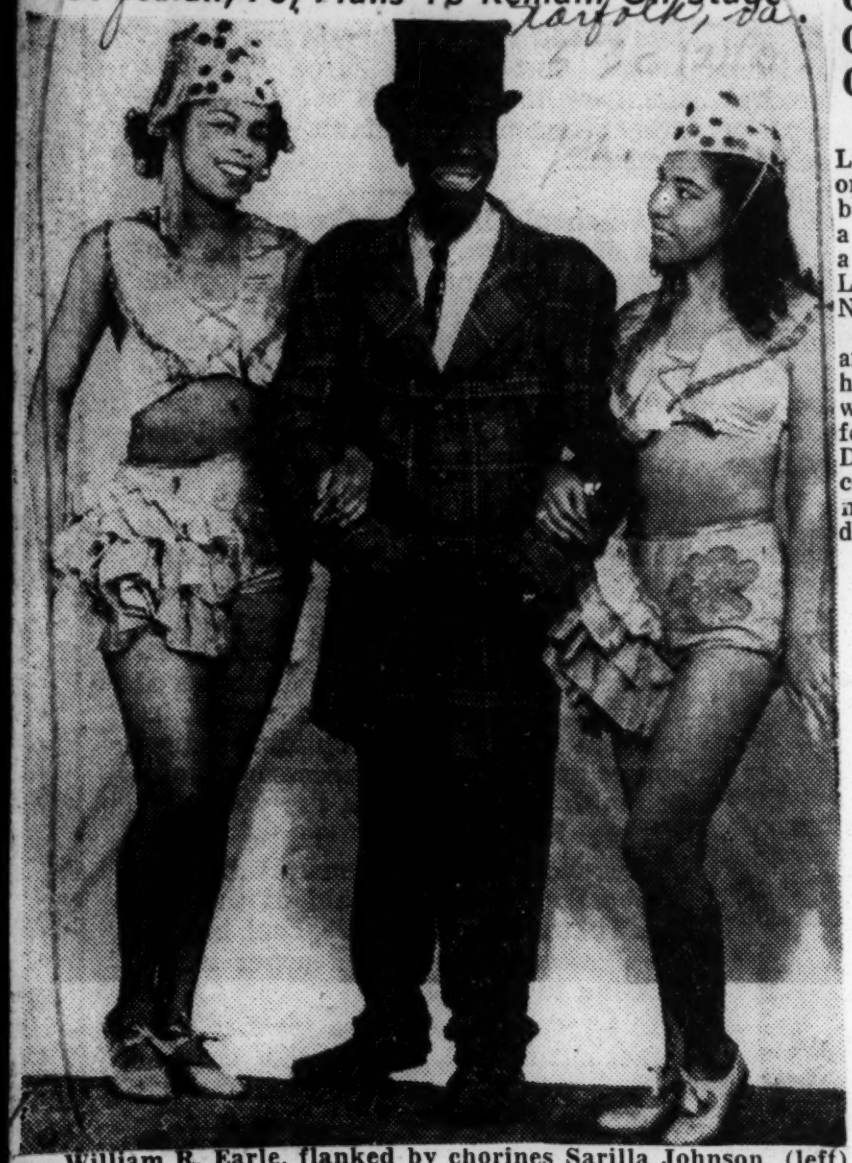
Sat. 12-27-47

Brown, one of the brightest of the contemporary jazz instrumentalists, has won a number of honors in the past few years. He has won both the Esquire and Metronome polls as top bassist.

53c(2)(a) 1947 General

Comedian, 76, Plans To Remain On Stage

Norfolk, Va.



William R. Earle, flanked by chorines Sarilla Johnson, (left) and Bessie Smith, vows that he will remain in show business until he is "an old man" even though he is now 76 years of age He has been on stage for 64 years. Sat 7-10-47

Cafe Society Singer's Original Records Go Over Million Mark

Afro American Baltimore, Md.

NEW YORK—Two of Nellie Lutcher's original songs, "Hurry on Down," which has been banned from the radio and "He's a Real Gone Guy," sold over half a million records each before the Louisiana-born singer came to New York several months ago.

Remembering how composers and arrangers stayed away from her door, Miss Lutcher, who was well-known in Los Angeles before opening at Cafe Society Downtown here, uses her own compositions and arrangements—which is reaping dividends. Sat. 10-4-47

Comedian, 76, Plans To Be On Stage Many More Years

Journal and Guide Norfolk, Va.

Sat-7-19-47

By LIN HOLLOWAY

NORFOLK—Although he has been a feature behind the footlights for 64 years, William Earle, nationally-famous comedian, at the age of 76, contends that he has "just started in show business."

During his three score and four years in the entertainment field, the agile septuagenarian has traveled the length and breadth of the United States and has appeared before English royalty. He has also been numbered among the guests at a lynching party, and has escaped a watery death by sheer luck.

NATIVE OF VIRGINIA

The eventful stage career of the man who is called "The Funniest Comedian In The World" began at Lynchburg, Va., when William Earle, a gangling youth of 12, was compelled to leave home as buggy-driver for Brigadier General Early, Civil War hero to whom a monument in Lynchburg is now dedicated.

The youth drove the general to Joplin, Mo., where shortly after arrival, the general succumbed to a lingering illness, leaving the boy alone and hungry in a section pillaged by carpet-baggers and night-ridden by the then-embryonic Ku Klux Klan.

Primarily to obtain transportation back to Virginia, and secondly to satisfy a longing to perform before audiences, Earle joined the cast of the pioneer "Derby Winner" production, and appeared alongside such famed personalities as Isaac Murphy, all-time world-famed Negro jockey, John L. Sullivan, then heavyweight boxing champion of the world, and Peter Jackson, a Negro boxer who was the only man that Sullivan ever openly refused to fight. Sat-7-19-47

BEGAN AS DANCER

In this production, the future comedian appeared as a ragtime and cake-walk dancer in an all-male chorus line, and soon gained fame as one of the most exacting "cake-walkers" of the day.

When the "Derby Winner" production disbanded, William Earle was engaged to appear in "Uncle Tom's Cabin," and "Finian's Ball" in minor roles, but soon came into his own as a dancer and comedian with the one touring show of the day, Barlow, Wilson Thatcher Primrose and West's Minstrel.

With the Primrose and West group, Earle became even more famed for his comic routines, and soon attracted the eye of the famous Billy Kersan, who was planning a tour of England with his pioneering minstrel group.

PLAYS BEFORE ROYALTY

It was with Billy Kersan that "The Funniest Comedian In The World" appeared before Queen Victoria of England. In commenting on his appearance before Her Royal Highness, the comedian says, "I was too busy getting the folks to laugh to notice the queen."

Even though the Kersan group was given a royal audience in England, and was accepted as the best production of its kind in international circles, the cordial feelings usually extended the members of the cast were in no way evident in the southern portion of the United States where the minstrel show was born and nutured.

LYNCHING PARTY

It was on a cold, wintry night in 1907 when William Earle was numbered among the guests at a lynching party.

In a small Missouri town, where the Kersan show was appearing at a theatre, the townsmen derived especial delight from making the performers targets for assaults with snowballs. Throughout the presentation of the show, actors and actresses alike were peppered with snowballs from the audience, but continued their performances, provocated by the standing edict that the "show must go on."

On the grand finale of the last performance, however, Dan Rice, a member of the cast could stand the heckling no longer, and when hit especially hard by a snowball thrown by a man in the theatre, took careful aim with a pistol he had concealed in his glove, and shot the heckler squarely between the eyes, killing him instantly.

The entire cast of the show was immediately rounded up by a mob and taken to a vacant lot adjoining the theatre where elaborate preparations were made for a "neck-tie party. Ropes were looped around the neck of each performer and tar and feathers were prepared. Sat-7-19-47

VICTIM BURNED ALIVE

Dan Rice, the performer who had shot the man, quickly took the entire responsibility for the tragedy when he saw that men would lynch the entire group if they did not find the actual culprit. Upon ascertaining that Rice was the only man who should feel their vengeance, the members of the mob ordered the other performers to leave town within thirty minutes, or share the fate that they would mete out to Rice.

This fate William Earle revealed, was the actual and literal "roasting of the man alive." The body of the victim was splattered with molten tar and then doused with gasoline to which a lighted match was applied. Earle stated that he "could see the light from the blaze that encircled Rice's body and smell the stench of burned flesh for miles" as he made his escape with other members of the cast.

Another experience related by the elderly showman in an exclusive interview was the revelation of the manner in which he escaped a watery death when he refused to sail to England with the Ernest Hogan Tennessee Minstrels.

ESCAPES WATERY DEATH

Just a few miles off the English shoreline, the ship on which the Hogan Minstrels was traveling sank carrying to a watery grave all of the people on board but Ernest Hogan, himself, and a Turkish wrestler, both of whom swam ashore.

Ernest Hogan later gained fame as the originator of original ragtime piano rhythm, and as the composer of many songs including the ever-popular "Is Everybody Happy," now used by Ted Lewis as a theme-song and trademark.

Following these experiences, William Earle says he decided to live a "nice, easy life." This life included appearances with the A. G. Allen Shows, which was the first show to appear under canvas, the Dandy Dixie Show, Silas Green Minstrels, J. H. Haverly's Shows, Al G. Fields, Black Patti, and Walter L. Mane, with their respective troupes.

He is currently appearing with Irving C. Miller's Brownskin Models. Sat-7-19-47

TO CONTINUE ACTING

Mr. Earle considers such famed comedians as Stepin Fetchit, Pigmeat Markham, Dusty Fletcher, John Mason and others as mere "newcomers" on the entertainment scene, and can tell where each noted performer of the day originated his act.

When asked how much longer he thought he would be on the stage, he immediately countered, "Until I am an old man!"

OLIVETTE MILLER, internationally famous harpist, is one of the many stars attracting more than 20,000 visitors to Chicago for the 8th Annual American Music Festival to be staged in White Sox baseball park Friday night, July 25. Miss Miller, daughter of Flournoy Miller of "Shuffle Along" fame, recently returned from a tour of Europe where she was hailed in leading music halls and theatres.

"Regular" is the word for Thelma Carpenter

By Dolores Calvin for CNS

NEW YORK — They call five foot, tomboyish Thelma Carpenter "The Soul" because of her habit of singing with closed eyes. But the soulful expression is really a device for remembering lyrics. If she sings with her eyes open, "Carpie" is apt to be distracted by the faces in front of her and forget the song's words.

A New Yorker, Thelma Carpenter is an ex-Count Basie vocalist. Then she got a big part in "Memphis Bound" with Bill Robinson and later was hired by Eddie Cantor for his radio show. Now she's doing well in theatres and night clubs about the country.

"Regular is the word most often used in describing Thelma Carpenter's personality. She's like the girl next door, alternating between glamour and casualness in dress and behavior.

When at home in New York, Thelma lives with her mother. The two do a heavy sister act. Along with horseback riding, movies, music and mysteries, Thelma goes in for clothes. But she finds shopping for five-feet of woman hard work, adds to her height with one-inch platforms.

Not particularly anxious to get married, happy with the block of fame she has cut for herself, she gets a big thrill out of unexpected public recognition, such as from Manhattan store clerks who hasten forward with their assurances when she inquires if they will take a check; she pays for everything by check, calls herself "Checkbook Carpenter".

THELMA CARPENTER

The trouble with Mary Lou Williams--- boredom: she was great way too young

NEW YORK CITY—(CNS)—It was four in the afternoon of a Sunday and Mary Lou Williams was yawning in our faces. She sat on the divan of her Hamilton Terrace apartment and explained that she had only had six hours sleep and we had awakened her. Mary Lou tipped into the house at 10 that morning after jamming all night with Dizzie Gillespie and Art Tatum.

Once Mary Lou sits at a piano, it's as though she is glued there. Her own living room is overrun with musicians from The Street. The neighbors don't bother to complain anymore. They're used to it and marvel at the famous people who pass over the Williams threshhold.

Some evenings, we learned, Mary Lou goes incognito to one of the most dangerous sections of Harlem, around 141st st. and 84th avenue, and tries to discover the why of juvenile delinquency.

Her curiosity began when the 16-year-old son of a next door neighbor went to the grocery store and was killed in the street by a gang. This worried Mary Lou. The first night of her "investigation", the cab driver asked if she wanted him to wait for her, the neighborhood looked so threatening.

But Mary Lou wasn't afraid. She walked until she found the gang leader and made friends with him. He took her into his confidence and it wasn't long before she was being told his problems, which originated in his drab and tragic life at home. She believes, as does Father Flanagan, that no boy is really bad, but needs understanding and friendship.

A pianist with strong fingers and clear-as-crystal technique, Mary Lou is rated among the top swing pianists of our time. She's a favorite of Barney Josephson, owner of the famed Cafe Societies and was a fixture at his Up-town palace for three years. She has more recorded hits of her compositions, and arrangements than any performer in showbusiness. One of her more recent numbers, "Lonely Moments" was recorded by Benny Goodman. A hard worker, Mary Lou can turn out an arrangement in a day, if necessary. However, she won't push the Music; she believes ideas come naturally and she'll wait for them. She does most of her writing and thinking in the twin of a pink satin upholstered movie star bed, ignoring the phone ringing loudly beside her, and lighting cigarette after cigarette.

Mary Lou's best qualities are a velvet and rhythmical voice, smooth-as-satin and "manageable" hair which she curls herself. She loves good food and Turkish baths, is a good tennis player and sport lover. She is also a classical music fan, with rare old English recordings among her treasures.

In short, Mary Lou is a musician's musician. She judges other entertainors by their talent and ability—not by showmanship. Her idol is Art Tatum. Many friends and agents in showbusiness have tried unsuccessfully for years to get Mary Lou to "blossom out", to wear daring gowns.

But Mary Lou insisted on being herself and allowing her talent to make up for whatever she lacked in personality.

"The trouble with me", she said, as if she had just come to a conclusion about herself, "is that everything happened when I was young. I learned to drive a car at 13, I arranged at 13, I played with Andy Kirk's band at 16. Now nothing fazes me."

53c(2)(a) 1947

Nation Will Pay Homage to Late Pianist-Composer

Pittsburgh Courier
Pittsburgh, Pa.
Sat. 5-17-47

By BILLY ROWE, Theatrical Editor

NEW YORK—The immortality of the late great Thomas (Fats) Waller will be further stamped on the consciousness of the Nation May 18 through the 25th when the first annual national memorial week honoring the yeoman contributor to contemporary music is effected.

One of the most auspicious events of the spring musical calendar, Waller's nonor week will call together the top ranking men of many professions. The committee, headed by Ed Kirkeby who for six years was personal manager of the late piano genius, truthfully reads like a who's who.

BIG NAMES Sat 5-17-47

Among the more than a hundred members of the committee are Joe Louis, Duke Ellington, Woody Herman, Dan Burley, Paul Draper, King Cole Trio, Eddie (Rochester) Anderson, Dorothy Kilgallen, Bill Robinson, Deems Taylor, Lucky Millinder, Fred Waring, Ned Williams, Charles Buchanan, Martin Block, James P. Johnson, Count Basie. Also Ed Gardner, Bing Crosby, Hoagy Carmichael, Cab Calloway, Leopold Stokowski, Victor Young, Billy Eckstine, Thelma Carpenter, Marian Anderson, Ken Blewet, Ella Fitzgerald, Lionel Hampton, W. C. Handy, Morton Gould, Benny Goodman, Earl Hines, Billie Holiday, Louie Armstrong, Ethel Waters, Lena Horne, Canada Lee, Izzy Rowe, Willie Bryant, The Ink Spots, Stan Kenton, Frank Sinatra, Noble Sissle and many others deep into the important ledger of the arts.

NATION TO JOIN IN

Impressively arranged by the working members of the group, the "Waller Memorial Week" will be fed to the Nation from various point of the country. It has been so set to embrace the stage, screen and radio. Many of the better known disc jockeys will devote an entire fifteen minutes daily to recordings made by the late composer-musician. There will also be brief eulogistic comments and word-pictures on his colorful career and immortal music.

The national networks will feature medleys of Waller's hits with special vocal or instrumental arrangements to stress the special National Memorial Week. Interested theatres throughout the country will revive shorts and scenes from the many pictures in which the great man appeared before his death. Plans have been made to put great emphasis on "Stormy Weather," the final feature length flicker in which he appeared with Lena Horne and Bill Robinson. Also Cab Calloway and a host of top flight colored stars under the 20th Century-Fox banner. The picture is expected to be revived in some sections.

PENS 400 DITTIES

A composer who wrote or collaborated on more than 400 songs.

FATS WALLER

Waller at the time of his death, just over the months of two years ago, was among the best known of modern composer/musicians. Adhering to the rule, first there must be a melody, his works were high among the most melodically beautiful in the popular stream. Andy Razaf, who wrote the lyrics for most of Waller's tunes said of his partner: "He could set the telephone book to music. He probably recorded well over five hundred songs in his brief and colorful career.

General

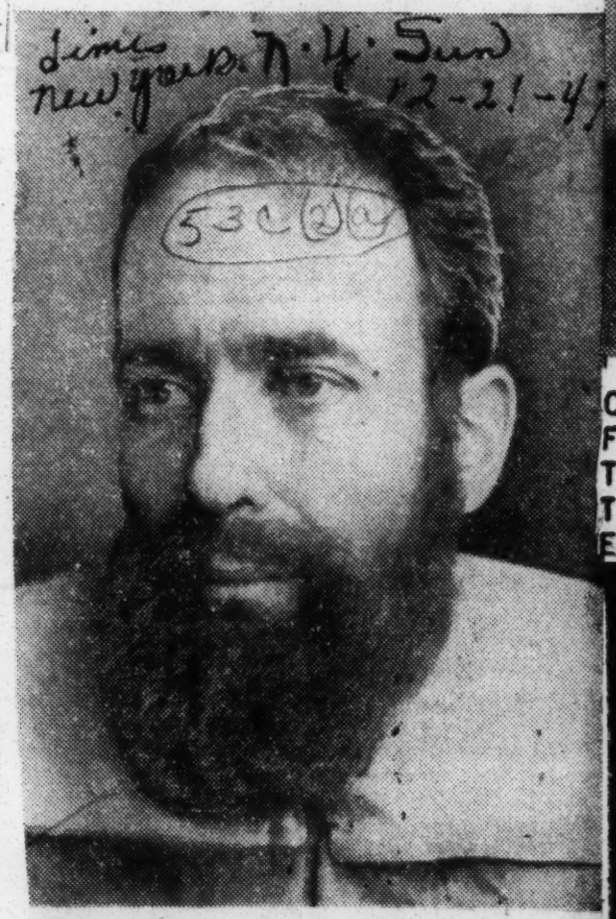
Looking forward to the Waller Memorial Week, many famous artists have already paid written tribute to the late great master, however, the most timely here is from the pen of Dillon O'Leary. Writing in the Toronto (Canada) Globe and Mail he wrote: "Spinning a few Waller discs on the phonograph, it is hard to believe that this great jazz pianist is dead." Sat. 5-17-47

The combination of infectious gaiety and unique genius that was his does not die easily, if at all, when it cut into wax for posterity to enjoy. It will forever be easy to visualize this happy, hefty fellow at the keyboard, his sausage-like fingers patting out "Honeysuckle Rose," his 270 pounds of volcanic laughter and music.

As it has been written, no one can ever forget his full-chorded pianistics. Nor can it be denied that his name is worthy of a place among the immortals in the hall of music fame. The King is dead, long live the King's works.

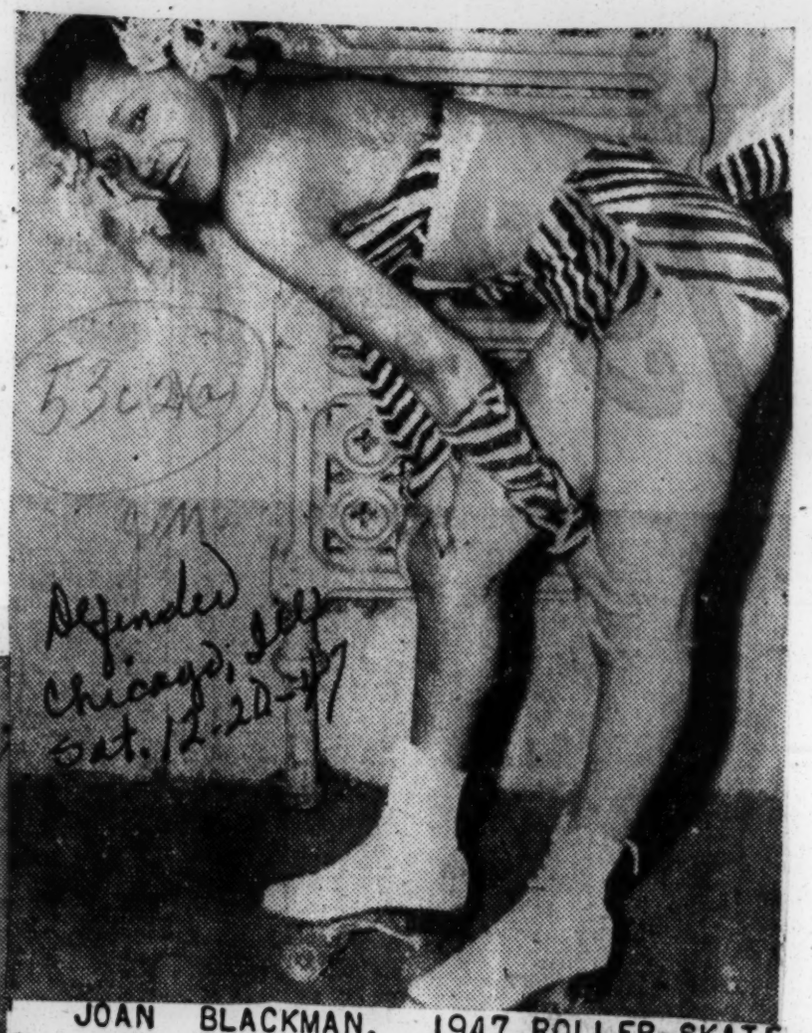
PETER CAPELL

Times
New York, N.Y. Sun
12-21-47



Vandamm

He plays Galileo in "Lamp at Midnight," which opens tonight at the New Stages Theatre.



Defender
Chicago, Ill.
Sat. 12-20-47

JOAN BLACKMAN, 1947 ROLLER SKATE CHAMPION WHO WILL HEAD THE SKATING FOLLIES AS PART OF THE ALL-STAR SHOW TO BE GIVEN AT DUSABLE COMMUNITY CENTER, 49TH AND WABASH AVE.. NEW YEARS EVE NIGHT.

BLUES FOR BESSIE: Coots Grant (left) and Sox Wilson, old-time vaudevillians, will recall some of the glories of their association with the late Bessie Smith, famous blues singer, at Town Hall tomorrow evening, when they sing some of the songs they wrote for her. With other jazz greats they will take part in a concert, *Blues for Bessie*, marking the 10th anniversary of her death.

53c(2)(a) 1947 General

"HOOTENANIES" ON PARADE:

Lead Belly, Master of 12-String Guitar, Stages Concerts at 62

Afro-American Sat. 5-31-47
Baltimore, Md.

NEW YORK — Lead Belly, America's No. 1 balladeer, gave an unusual concert recently at the Irving Plaza.

This was the first of a series of "hootenanies" by Lead Belly prior to his going to California to appear in a film.

His versatility on the 12-string guitar has earned for him many honors including a meritorious award from the late President Roosevelt for his "Americana" contribution to the record Library of Congress.

He has made over 500 recordings.

Born 62 Years Ago

Huddie Ledbetter (for that's his real name) was born 62 years ago near Shreveport, La.

Almost before he could speak he was pushing an accordion which his father had given him.

"I wanted to be a grown man in a hurry," he says. But before that time he was already picking cotton on a Texas plantation with his parents.

From his mother, who was half-Indian, he learned many old folk songs he alone knows.

His keen ear absorbed the music of the cotton field and the canebrake. He has never had a music lesson in his life, but he always had a wonderful knack of picking up and improvising tunes.

Perfected Boogie Beat

Lead Belly is hailed as "King of the 12-string guitar," an unusual and difficult instrument.

On this he has perfected a hot boogie-woogie beat which he learned from listening to Pine-top's piano playing in the old barrelhouse days.

Since he came to New York, Lead Belly has met with great success. He was a four-year holdover at the Village Vanguard, appeared on CBS and NBC coast-to-coast.

Every major college in America, including Yale, Harvard and UCLA has had him perform in its auditorium. Sat. 5-31-47

He has packed New York concert halls as well as theatres all over the country.

Huddie appeared in government films, Hollywood productions, with the March of Time devoting a complete edition to his work.

He was assisted in the concert by Miss Edith Allaire, young folk singer.

Music

Battle of Critics on New and Old Jazz

Daily Worker New York, N.Y.
Fri. 6-20-47

By Murray Chase

"Progressives Called Musical Reactionaries by Noted Critic," is the three-column headline over the name of Leonard Feather in **People's Voice** of June 7. Mr. Feather, who used to be **Esquire's** jazz critic and who now contributes to **Metronome**, calls the **New Masses, PM** and **People's Voice** itself to task for not recognizing the progressive role of "Dizzie" Gillespie, Boyd Raeburn, Stan Kenton and other "great young people who are trying to advance."

With reservations concerning the "greatness" of these young men, we agree with Mr. Feather. Each of these musicians has a contribution to make, whether in orchestration, melodic or harmonic innovations, or even the synthesis of new and expressive styles.

We also concede that progressives do give their major attention to the fields of old jazz and other folk styles, frequently to the detriment of proper appreciation of other popular music.

Unfortunately, this noted critic goes on to prove his point by calling reactionary all music other than modern jazz. In two or three paragraphs he dismisses as reactionary "workers' songs," "people's music," "hootenanies" and "pure" jazz. Here we feel that Mr. Feather's judgment is misled by the atmosphere in which the jazz critic works today. Fri. 6-20-47

MUSIC PROFITEERS

The masters of the music "business" have long known the value of sensationalism as an artificial stimulant with which to keep the dying body of their worn-out victim alive. The "Battles of the Baritones," the contests and polls to determine the "Best Sweet Band" and the "Best Hot Band," the phony lists of "Best Ten Hit Tunes" and the stream of magazine articles on "Concert Music Versus Popular," "Bebop Versus Jazz,' "Frankie Versus Bing" form the steady diet of shots-in-the-arm which keep this old "cat" from getting too gangrenous and rancid to earn her billion dollars a year.

These "cultural" profiteers know well that the partisanships provoked by their baited bones of contention reduce sales resistance and increase profits. In what way can a fan better prove Bebop superior to pure jazz than by running to the nearest record shop and buying the latest "Dizzy" Gillespie release? At that very moment his pure jazz opponent it at the same counter buying the latest reprint of the Kansas City Blues Blowers 1928 recording of the **Stanton Street Stomp.**

On this noisy battlefield, the critic is tempted to throw off his good judgment and objectivity, clap his hands to his ears and run screaming, "My side is the only side, everything else stinks!"

A true progressive must view the musical situation as a whole. Mr. Feather's narrow "progressivism" is the more blind for existing in the face of noteworthy evidences of the dependence of many styles of music on one another, and of the success with which fusion of several styles can meet.

The enlightened listener will hear in Kenton's harmony and orchestration a fusion of the commercial dance style and the contributions of Debussy and Stravinsky, as well as the further development of the improvisatory jazz style. It is hardly necessary to point out that the Bebop of John Birks Gillespie owes its very existence to the jazz forerunners who call themselves "pure" today, but who were all of jazz 20 years ago. Fri. 6-20-47

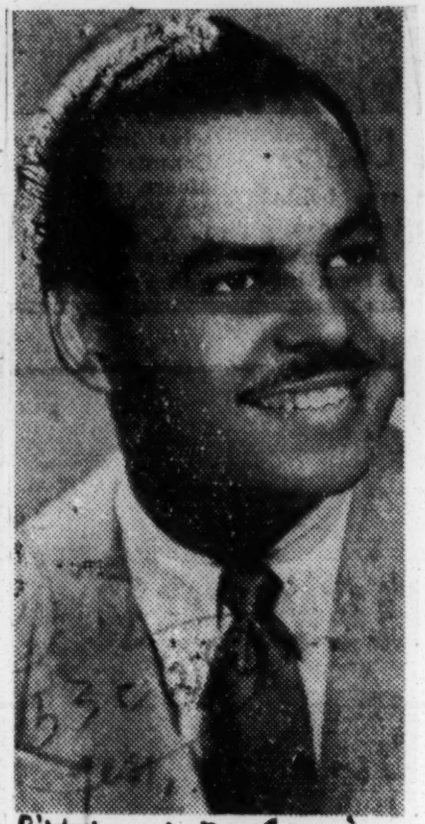
To turn to another and very heartening field, the musical show, we have seen this season the wholesome effects of folk styles in **Finian, Street Scene** and **Brigadoon.** The undeniable freshness of ideas in these would have been impossible if the composers and authors held narrow views of the "reactionary" qualities of folk music.

As yet, the researchers and performers of folk music have barely scratched the surface of our tremendous national wealth of this material. To accept Mr. Feather's point of view would be to shut off from the very musicians he favors a wide source of inspiration and material.

CHAUVINISM

Mr. Feather ends his article with the argument that the restriction of the Negro's musical sphere to "primitive" jazz is used to libel him as a primitive people. It is heartening to find an increasing awareness of the chauvinism of this idea. However, the very article by S. Finkelstein in the **New Masses** which Mr. Feather attacks has an even clearer exposition of this canard. Certainly, the "pure" jazzists, with their rejection of everything played since the war, are as much in error as Feather with his rejection of everything but the work of his chosen few.

The progressive attitude is one of recognition of the creative genius of the people, of examination of all styles and types of music of the people, of acceptance of any old and new ideas which can serve the people and of rejection of cultist narrowness which hinders the acceptance of any of these constructive musical resources.



Pittsburgh, Pa. Courier
5-31-47

Vocal Find—Chester Crumpler is the handsome new baritone song star now appearing with Duke Ellington's famous Orchestra. A student of serious music for a number of years, Crumpler was at the Julliard Music School, New York City, when he was drafted into the Army, where he became the camp's number one singer in an entertainment unit at Fort Huachuca, Ariz. After his discharge he went into the popular field, entertaining at the Club Ball, Washington, D. C., where Duke discovered him. Crumpler was introduced by the "Duke" at the Syria Mosque last Saturday evening as a "new voice that had already made a hit on Broadway," where he sang with the orchestra in a four weeks engagement at the Paramount Theater. He has a rich baritone voice. He is the son of Atty. and Mrs. C. H. Crumpler, and nephew of Atty. R. B. Crumpler of Youngstown, Ohio.

Petrillo Bans Record Making

Afro-American
Baltimore, Md.
10-25-47

CHICAGO—The nation's 225,000 musicians will be barred from making recordings and transcriptions after Dec. 31, James C. Petrillo, head of the AFM, announced here Saturday. Sat. 10-25-47

The ban, Petrillo said, will become effective when present recording contracts expire after that date.

Petrillo's action has been met by a mixed chorus from record interests and musicians as well. The ban will also affect 603 radio stations.

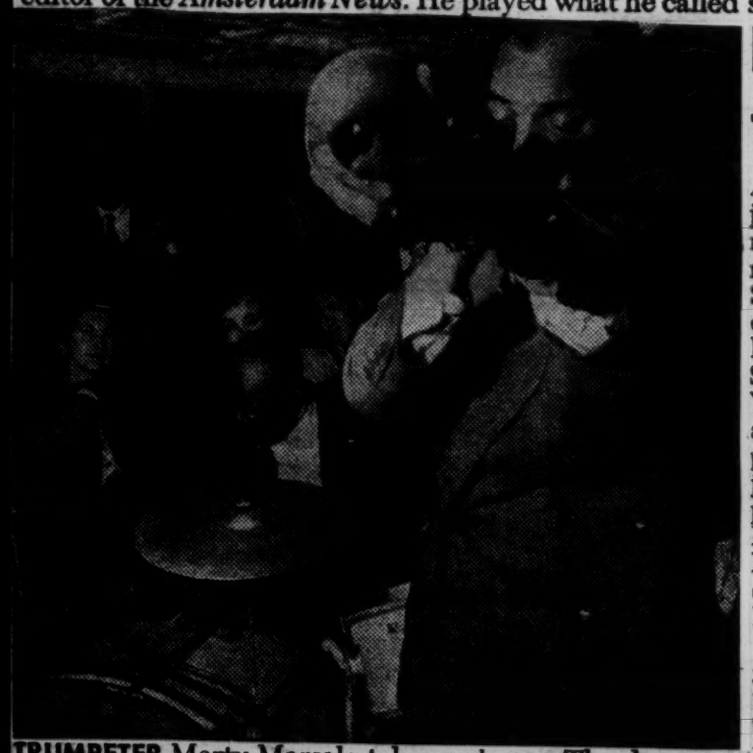
Chief among the sufferers will be the colored recording artists, bands, small combinations and individuals who turned to recording to survive after the war.

Picture Item:
Picture News (Magazine of PM) N.Y., N.Y.

SITTING IN with musicians on board the Fair Haven is Dan Burley, managing editor of the *Amsterdam News*. He played what he called skiffle or mood music.

Sun. 6-22-47

CLARINETIST Al Nicholas and guitarist Danny Parker get together on a riff. Both of them are New Orleans-bred.



TRUMPETER Marty Marsala takes a chorus. The drummer, Baby Dodds, played on the first Mississippi jazz boats.

From Natchez to Yonkers

Sun. 6-29-47

AS IT USED TO on the Mississippi River jazz is going up the Hudson this summer, but not on such long trips. Three nights a week—Friday, Saturday and Sunday—the Fair Haven, during the day an around-Manhattan sightseer, leaves Pier 83 at the foot of West 42d Street and ploughs 13 miles up to Yonkers. So far the boat has carried about 300 hot-jazz fans a trip. They've paid $3 a ticket to hear such old-time jazzmen as James P. Johnson on the piano, Pops Foster on the bass fiddle, Danny Parker on the guitar, Baby Dodds on the drums, Sidney Bechet or Al Nicholas on the clarinet and Marty Marsala on the trumpet.

"What we're trying to do," says goateed Rudi Blesh, author of a history of jazz and one of the sponsors of the cruises, "is to recreate the atmosphere of the old riverboats which 30 years ago steamed from New Orleans up as far as St. Paul and introduced real jazz to America. We'll have that same real jazz on the Fair Haven, played by its living creators.

"When they play on a crowded boat like this, in an informal atmosphere, where the musicians and listeners are welded into one big unit, you'll hear that real jazz, where each man invents his part and makes it fit with two or three other parts. Some swing musicians call real jazz corny, but they're just poor musicians."

Photos by Skippy Adelman

53c(2)(a) 1947

General

BILLY... Pittsburgh Courier Rowe's NOTE Pittsburgh, Pa. BOOK

Tribute to a Genius . . . "Fats" Waller

NEW YORK CITY—It was a bleak day in Mid-December of 1943 when Thomas (Fats) Waller slumbered into eternity. Forced to submit to a bronchial pneumonia attack in Los Angeles, he was swept up to the great mysterious beyond out of the arms of his manager and friend, Ed Kirkeby, as the Santa Fe Chief rolled into Kansas City on its dash across the open vastness of the West. Though he closed his eyes on the world at a time when many nations had been drawn ever so close to heartbreak and hate-ache by war, his demise penetrated deep into the open wound of sadness that was already a familiar bedfellow of America. Within the scope of music his passing left a void that can be filled only by generations now and then. For greatness such as his, there can be no adequately eulogy. However, just a day away from the extensively planned "Fats" Waller National Memorial Week of Music, it is fitting to look back; pause and brush off the cornerstone he laid for the foundation of contemporary American music as it is known today. Unlike a time worn belief, the good that Waller has done lives after him and his monument are the songs that are embedded within the heart and come popping out of the subconsciousness ever so often in melodic beauty. Like just folks, the genius about whom this is written was endowed with those common foibles which makes the most talented among us real human beings. Yet, his was a divine gift and through it he gave the world many of its lifting songs to sing which kept the days from going on a never ending trek around the clock. The scheduled Waller week from May 18 through to the 25, is a glowing tribute to the memory and democratic approach of this country and a down payment on the unpayable debt that is owed this man who passed this way with a great talent.

Sat. 5-17-47

A Man Who Lived

The rollicking career of "Fats" was a parade of parties, music, jam sessions and song-writing. He was a man who lived—like a champion riding on a toboggan. However, the genius had his serious moments. He was an avid student of the Bible—a fervent admirer of Bach and on intimate terms with Sergei Rachmaninoff and almost the full roster of living classical musicians. Ed Kirkeby, whose biographical book on Waller, titled "Ain't Misbehavin'" soon will be out, recalls that his charge often found it depressing that his fans did not like to give an ear to his fine classical piano work, only demanding mere jive. In the musical forest of Tin Pan Alley, Waller was a stalwart evergreen which blossomed with well over four hundred songs and some five hundred recordings. His was a tireless effort in the profession which claimed him. He was an artist who worked for people and not for money. Many of his songs were sold at ridiculous prices and usually everybody concerned made more cash than he did. With a talent such as his he could have made far more money—had he rested when the doctor told him that his number was in the slot, he perhaps would have been alive today. However, that is a conjecture that will have to be answered by that man out there on that eminence between heaven and earth who knows whereforth all men go. Notwithstanding, this belief stands: Many men have died for their country in generations past and present, but few have died for their people—That's Waller's distinction.

Sat. 5-17-47

The late great pianist-composer enjoyed a unique position in his profession and was both loved and respected by those who made up the same clan and the others who followed the parade. Facing his Memorial Week, Louie Armstrong said: "Fats is gone now—but to me, he's still here with us. His very good spirit will keep that so for ages. He was my boy and everybody's pal." . . . Andy Razaf: "I have written songs with many writers, but never in my life have I found one to equal Fats as an all-around composer. It was a thrill and a delight to write with him. Music flowed from his fingertips like water from a fountain." . . . Gene Buck: "Fats was an ambassador of joy and happiness. He was eminently successful, achieving an enviable reputation at home and abroad. No words of mine are sufficiently eloquent to appraise his unique talent." . . . Count Basie: "Well, Fats isn't around anymore and we miss him greatly. He was a great American and should go down in history as a people's artist and a musician's musician. I shall always treasure his memory and emulate his generosity and love for his fellow musicians." . . . Ed Kirkeby: "Thomas (Fats) Waller will live through generations of American music. His wandering through this earthly experience was not only a constant search for beautiful melodies and intriguing harmonies, but an everlasting demonstration of brotherly love. A true genius, his gifts have placed him in the "Valhalla of Musical Greats." . . . Paul Whiteman: "Whether he was rocking the room at the Famous Door or filling the Notre Dame Cathedral in Paris with solemn magic on the organ, as he once did, Fats always gave a superb, satisfying performance. The melodic structure of his playing was as sound as the foundation of a skyscraper."

An important Joe Louis announcement is due, close to or directly, in June . . . If the Theresa Hotel management would hire a house detective many of those embarrassing situations wouldn't happen . . . This never would have been mentioned here, but the other day we saw Lucky Millinder go into a store and buy a loaf of bread which is enough to give the line a theatrical twist. With the FEPC and all on the law books of the State, how come there are no Negroes driving any of the bread wagons about town or even Harlem. Speaking of that, none of the delivery companies seem to go in for beige drivers. Your beer is brought by all white drivers, the whiskey you get silly with and the milk your baby imbibes come to their stations in the same manner. It just doesn't seem right that's all and somebody should do something about it . . . Charlie Stewart got into a new season groove at Wells Friday along with Billy Taylor. Understand Bobby Evans is in on the production end of the opus . . . Ray Robinson is set to follow the request of his president and cut prices in his place this week-end . . . Edward Baker, Detroit's effervescent radio man, was the brighest gem among visitors to our town last week. He made the rounds and extended a happy hand to those in the profession who have highlighted his programs. However, Sally Nix kept reminding him of the ring bearer he left behind and he impressed it on others. Rae Dudley and Florence Dixon threw one of those goodbye to the "Miss" world showers for Mary Reed Friday. She's a Mary without a lamb, but she's got her man and will pass on the "I Will" conversation shortly . . . Earl Bostic, his super superb horn and band go into the Club Bengasi this week-end for an extended return fling.

Sat. 5-17-47

Libby Clark and Rose Morgan, who will receive a "People's Freedom Rally" award for their tremendous business achievements, will be off with another comes June. They have created a hair oil that will do the nicer tricks with milady's tresses. Understand it's quite the thing made by those who understand your hair best. The new biz will be located on the top floor of the former Joe Louis bar and restaurant . . . Don't take this as the final word, but Mary Lou Williams, who is currently arranging for him, may join Benny Goodman's orchestra when he takes up the baton via radio in July . . . Jesse Burks, St. Louis' only beige wax spinner, is such a hit over at KXIW, his sponsors have plans to move him up from a half to an hour. Can't understand why democratic New York is without a colored disc jockey. How's about an answer, you guys? . . . Col. W. Woodruff Chisum is drilling his N. Y. State Guard into shape for a revue in honor of Major General Wickersham. The Governor is still at wits end trying to find a replacement for Chisum, who is reported ready to retire . . . Monroe Harrison, one of the keepers of the door at the Riviera in St. Lou., believes that he's training the next heavyweight champion in the person of "Kid Riviera" whose claim to fistic fame centers around his equalling the eleven seconds one round world's record . . . James Cagney looks like the new "angel" behind a Canada Lee sponsored repertory theatre. Should Lee get that kind of bankroll he would do "Macbeth" in white face and "Othello" in his own from California to here . . . Maceo Pinkard is trying to get fifty Gs from the Robbins Music Company for quite a different reason, however. He has taken the powers that be on that front to court under the charges that they did what they did with "Candy" at the expense of his tune "Sugar." In the face of such sweetness plenty of bitterness is being exhibited.

That ear catching tune, "I'm in a Lowdown Mood," you hear Lee Richardson making lyrical sense with on the juke boxes currently, was written by Charles Stewart. Published by Text Music

MARY LOU WILLIAMS

Mary Lou Williams Likes Her 'Jam And Fighting Juvenile Delinquency

Chicago Defender

NEW YORK CITY—It was four prodigy of the piano and arrange- her Hamilton Terrace apartment e afternoon on a Sunday and ment world who grew up, was and explained that she had only Lou Williams, the once child six hours sleep and we had awak- yawning. She sat on the divan of ened her. Why? Because Mary Why? Because Mary

really bad, but needs understanding and friendship. And that gang leader found a friend to trust in Mary Lou.

A pianist with strong fingers and clear-as-crystal technique for a woman, Mary Lou is rated among the top swing pianist of our time. She's a favorite of Barney Josephson, owner of the famed Cafe Societies and was a fixture at his Uptown palace for three years. She has more recorded hits, written by her, than most performers in show business. One of her more recent numbers, "Lonely Moments," is recorded by Benny Goodman. A hard worker and dead-serious arranger, Mary Lou can turn out an arrangement in a day or two or three, if necessary. However, she won't push the Muse; she believes ideas come naturally and she'll wait for them. She does most of her music writing and thinking in the twin of a pink satin upholstered movie star bed, many times not answering the phone ringing loudly beside her, and lighting cigarette after cigarette.

Mary Lou's personality is within her. Her best qualities are a velvet and, rhythmical voice smooth-as-satin skin and "manageable" hair which she curls herself. She loves good food and turkish baths, is an expert tennis player and sport lover. She's also a terrific classical fan, with rare old English recordings among her treasures. Sat. 10-11-47

In short, Mary Lou is the musician's musician. She judges other entertainers by their talent and ability—not by showmanship or fluffy gowns. Her idol is Art Tatum. Many friends and agents in show business have tried unsuccessfully for years to get Mary Lou to "blossom out" by wearing daring gowns.

Dance Bands Leaning More To Concert Field as Fans Support 'New Departure'

The Courier, Pittsburgh, Pa.
Sat. 10-18-47
53c(2)(a)

By IZZY
(Staff Correspondent)

NEW YORK—The saying, "necessity is the mother of invention," seems to have found its way into the lagging dance-band profession with quick and telling effects. As a result of the new adherence to an old saying, dance-routed bands who once feared the road because it had developed into a known lost cause, are beginning to look forward to it now with desire and vigor. Sat. 10-18-47

The new luster is due mainly to the invasion of the so-called popular type of bands, combinations and trios into the lush concert fields, once held sacred by the masters of the classic. Since the beginning of the year every conceivable type of musical artist has entered the concert hall with unbelievable success. Their programs have run through Jazz, Swing, Be Bop and Calypso.

The most gigantic of these, of course, have been presented here at Carnegie Hall and have turned into the most successful ventures for bands and singers in this city. In the last month more than $50,000 have been grossed by a collection of musicians and singers appearing both in Carnegie and Town Hall. Throughout the country during the year purveyors of the music of this generation have amassed a gross of more than $300,000 to set a new high for both white and colored modern music makers.

MAY BE NEW OUT

Judging by the fact that the popularity of jazz-swing-be-bop or what have you, concerts have just started to grow, these are amazing figures and might well be the new out for dance bands that are finding less and less people dancing these days.

A fad which started several years ago with the development of the Paul Whiteman and the Duke Ellington orchestras, it was taken lightly at first. Made into an annual venture by Ellington who moved into Carnegie Hall after a session at City College, the fad that surely wouldn't last, has been on the upsurge ever since.

SEEKS CONCERTS

Today it has become so important that every band and performer with something to offer seeks a concert route. This and next year Duke Ellington plans to do no less than a hundred such shows. Within a few weeks Louis Armstrong will enter the field in an almost solid fashion with a string of dates from Kansas City to Boston. Count Basie though currently on a theatre tour with the first big revue to ever be taken out by such a band, is being offered in the bigger places for concerts by his office. Pittsburgh, Pa.

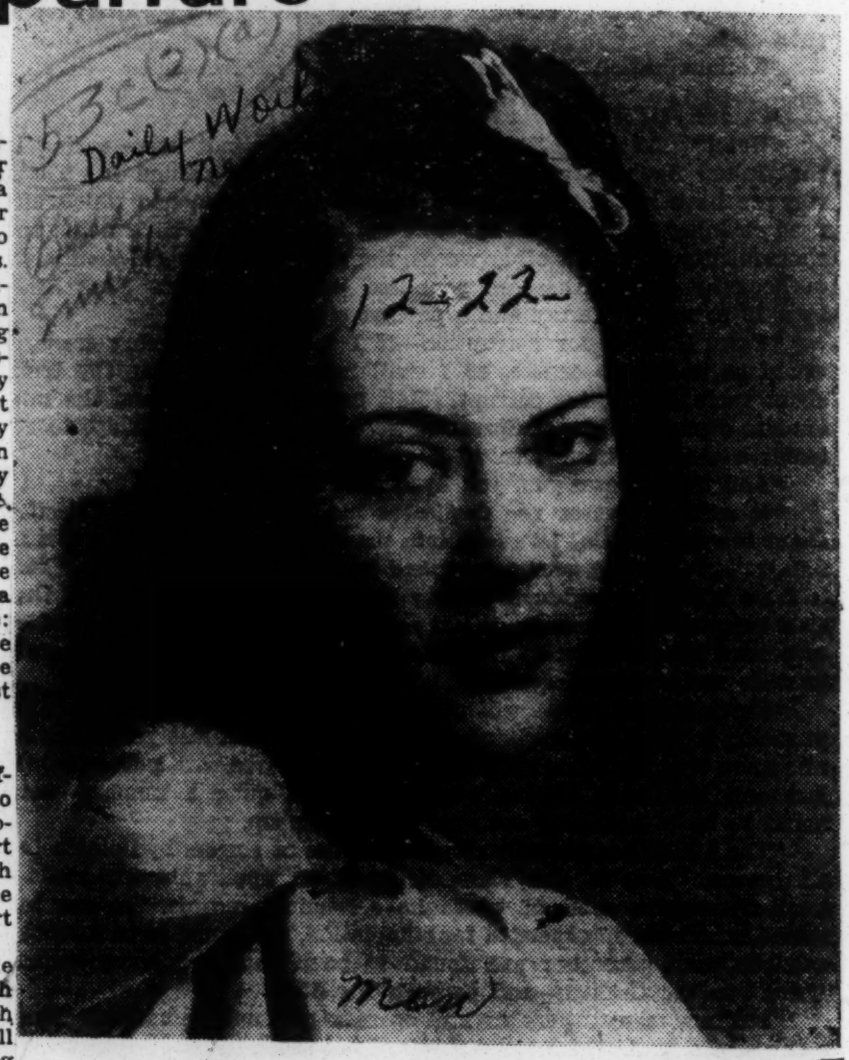
The King Cole Trio, which is the leading group of its type in the country is en route here via the concert chain. Scheduled to start a week of national celebration re: its tenth year in the business, the group will move into Carnegie Hall this week-end for its first concert here.

NATION FOLLOWS SUIT

Following the big town, out-of-town promoters are beginning to side-track the age old dance promotion and jump on the concert bandwagon. Several cities which heretofore were strictly dance towns have since became concert havens. The Courier

Looking back at the blue side of the ledger for the last month it can be understood why. Josh White presented at Town Hall drew a turn-away crowd and a big $3,500. Ella Fitzgerald and Dizzy Gillespie teamed at Carnegie added $5,700 to the till. Offered at the same spot, "Jazz at the Philharmonic," grossed a big $6,200. The popular music record at Carnegie is held by The Courier whose midnite concert last March drew a standup capacity crowd. Sat.

53c(2)(a) Daily Worker New York 12-22-



FREDI WASHINGTON who will do the narration for the 'Blues For Bessie' memorial concert for Bessie Smith, the great Blues singer, at Town Hall, Thursday evening, Jan. 1. The program will include James P. Johnson, Bertha Chippie Hill, Eva Taylor, Coot Grant, Sox Wilson, Cousin Joe Pleasant and Ruby Smith and others. 'The St. Louis Blues,' Bessie Smith's movie short, will have one of its rare showings that night.

HADDA BROOKS

Phonograph Record Proves Magic Carpet to Stardom

Hadda Brooks Sings Film's Title Song in First Screen Role for Eagle Lion

BALTIMORE

Many movie actresses have entered films via the stage, the radio, beauty and popularity contests, from jobs as waitresses, elevator operators and counter clerks.

But Hadda Brooks, Modern Records No. 1 star, is probably one of the few to scale the portals of Hollywood on a phonograph record as a magic carpet.

It happened this way:

Director Leigh Jason, at work one night studying the script of his then forthcoming Eagle Lion film, "Out of the Blue," was unable to concentrate on the job at hand.

Tip From Phonograph

A neighbors' phonograph kept playing repeatedly a recording of "That's My Desire."

Jason called on the neighbor, a total stranger, introduced himself and, to insure no further interruption of his skull practice, bought the record — and phonograph, carrying both home in triumph.

Weeks later, while seeking a vocalist to sing the film's title-theme song, Jason suddenly recalled the record he'd heard. He phoned Mrs. Jason at home, had her play the disc while he listened over the phone.

Voice Made to Order

The voice was just the sort he was seeking. Subsequent inquiry elicited information from the Modern Record Co., makers of the platter, that the soloist was Hadda Brooks. Eagle Lion contacted Miss Brooks, signed her for an appearance in "Out of the Blue," her first picture.

Coincidentally, Miss Brooks is currently playing Baltimore's Royal Theatre, while her new picture is having its premiere in a downtown theatre; her recordings topping the week's juke box parade and record stores' sales.

Born in Los Angeles, of non-professional parents, Hadda graduated from the University of Southern California with a B.A. degree in music. She made her debut as a vocalist at the Million Dollar Theatre in Los Angeles with Charlie Barnet's orchestra in 1946, going from there to Theatre Club, Oakland.

Also Radio Favorite

She has made frequent appearances on the air with Rudy Vallee and Jerry Lester at the Club Copacabana in San Francisco, and with Lionel Hampton, Erskine Hawkins, Frank Bull and others.

Her recording, "Bully Wully Boogie," has been adopted as the theme song of disc-jockey Bull's fan organization, the KFWB Bully Wully Club, membership in excess of 100,000.

Her first recording was "Swinging the Boogie," her most popular — "That's My Desire," has sold more than a half-million copies.

First Time East

Following the completion of her role in "Out of the Blue," she is currently on a nation-wide tour, her first time East, appearing at the Harlem Apollo Theatre, Washington's Howard and now Baltimore Royal.

Her party includes her personal manager, Joe Bihari, and a secretary, Winnie Brooks, graduate of Howard and Columbia universities.

She will be at Chicago's Regal, Oct. 24; Detroit's Paradise, Nov. 7, back to Hollywood and a stint at Club Chanticlaire and back to NYC in Dec. for an engagement at the Copacabana.

Hadda is one of the few discoveries to begin at the top of the ladder. Her first professional engagement was at $1000 per week, and in less than a year it soared to $1,500. She received $4,500 for her work in "Out of the Blue" in which she does one scene with Ann Dvorak.

"Wonderful Break"

She considers this role "a wonderful break," and Miss Dvorak, a very democratic person. She still has commitments with Columbia Pictures and Eagle Lion for additional films.

In discussing the battle of the hemlines, Hadda says she's in sympathy with the men, "but women must keep up with the style if they are to be well dressed"— One of her hobbies is clothes and she really wears them. She has 15 gorgeous costumes hanging in her dressing room backstage at the Royal.

She prefers Hollywood to the East. "You get a better opportunity there and you don't face so many embarrassing situations," she said.

She was burning somewhat when she said that, following the refusal of a downtown Baltimore store to allow her secretary to try on a dress. "I don't get it," she said.

Wants Housewife's Career

Her favorite recording is "Polanaise Boogie." her royalties to date have passed the $20,000 mark. While she is the top feminine recording artist, there's more in her mind. She's 23 years of age and single, and her greatest ambition is to "become a normal housewife." 10-18-47

When asked if she had a real heart interest, she replied, "could be."

She's five feet, five inches, weighs 124 pounds, has black hair and brown eyes. Thus far, she hasn't lost her equilibrium, is easily approached and wants people to like her.

In addition to clothes, her other hobbies are swimming and dancing. She plays the organ for her own amusement, and delights in rendering boggie-woogie versions of the classics. She lives in Los Angeles with her mother, and an older sister and a pet cocker spaniel, Bully Wully.

List of Recording

Her Modern recordings include:

An album: "Boogie at the Bandbox," "Night Life," "Bully Wully Boogie," "Downbeat Boogie," "Sunset Limited" and "Juke Box Boogie."

Others are: "That's Where I Came in," "Don't You Think I Ought to Know," "Hungarian Rhapsody, No. 2 in Boogie," "Humoresque Boogie," "Don't Take Your Love from Me," "Trust in Me," "Romance in the Dark," "You Won't Let Me Go" (300,000 copies), "That's My Desire" (over half-million), "Swinging the Boogie," "Polanaise," "Polanaise Boogie," "Out of the Blue," 'Fool That I Am," "Basin Street Blues," "The Man I Love," "Society Boogie," and "Morocco Blues." —E. B. REA

Musician Insures Lungs for $100,000

NEW YORK — (ANP) — Illinois Jacquet, youthful "dynamic of the saxophone," took out a policy insuring his lungs for $100,000 against injury caused by his saxophone playing, just before departing with his high-flying sextet for a swing through the middle west.

MODERN SWING AND JAZZ POWERHOUSE sends out high-tension vibrations in practice session for a new technicolor film, featuring Danny Daye and Virginia Mayo, titled, "A Song Is Born." In rear, Lionel Hampton coasts on vibraharp. L. to R.: Louis Armstrong, trumpet; Tommy Dorsey, trombone; Benny Goodman, clarinet; and extreme right, Charlie Barnett, saxophone. An unidentified musician is in second row (right). Hampton has three songs in the movie pix—his immortal "Flying Home," "The Goldwyn Stomp," and "Hawk's Nest." He opens at San Francisco's Golden Gate Theatre, Wednesday, Sept. 10.

Chippie Hill Comes Back Shouting

By JOHN S. WILSON

It isn't often that present-day New Yorkers get a chance to hear a performer who represents one of the real roots of jazz. But occasionally some ardent jazzophile digs up a long forgotten artist, manages to scrape together enough money for a trip to New York and proudly presents his find for public consumption. In the past ten years, two notable resuscitations have been performed. Meade Lux Lewis was taken off a car-washing rack in Chicago and brought to town to introduce boogie-woogie and Bunk Johnson was found on a Louisiana farm, equipped with store teeth and set to blowing his cornet for the local jazz set.

And now Bertha "Chippie" Hill, a rural blues shouter in the tradition and of the era of Bessie Smith, Ma Rainey and other singers who are spoken of with reverence in hot circles, has come back. The present revival of Chippie was achieved by jazz researcher and promoter Rudi Blesh whose program, *This Is Jazz*, is heard on WOR every Saturday.

Chippie disappeared from the music scene in 1930 when she went through a long siege of illness. After her recovery, she went to work in a cafeteria in Hillman's department store in Chicago. Once in a while she did a little singing after work, particularly at the Club DeLisa, an after-hours hangout for musicians.

"When Fats Waller was playing at the Panther Room, he used to come down there to hear me sing and to drink," she told us the other day. "I never saw a man could put away so much liquor. And Louis Armstrong—he was there so regular that I just knew he had a share in it."

Looking for Early Jazz Artists

About a year ago, Blesh was looking for early jazz artists to record on his Circle label. Through Baby Dobbs, the drummer, he learned that Chippie was in Chicago and got her to cut four sides for him—*Careless Love, How Long Blues, Charleston Blues* and *Trouble in Mind*. This last piece was a re-recording of the first disc she ever made, one of her most popular. That was in 1926 and Louis Armstrong accompanied her.

Blesh brought her to New York in June to appear in a jazz concert at the Ziegfeld Theater for Spanish War Relief. Her pianist there was James P. Johnson who had been her accompanist when she made her first New York appearance at the age of 12 in a club at 135th St. and Fifth Ave. At that time the natives of Harlem didn't yet know too much about blues, which requires its own unique type of harmony, and Johnson had trouble getting together with Chippie on her numbers at first. When she walked out on the stage of the Ziegfeld at the concert, she said to Johnson: "Do you know *Trouble in Mind?*"

"I don't know it," J. P. smiled, "but you just dish it out, sister, and I'll find it."

Max Gordon, the ubiquitous operator of the Village Vanguard, was at the concert and immediately arranged to have her appear at his Village boite, where she opened Friday night.

She is now dishing out some of her old numbers, a couple of new items called *Black Market Blues* and *Atomic Blues* (all written by Chippie Hil), in addition to such standards as *Some of These Days* and *If I Could Be With You*. She refuses to use a microphone and depends on her practiced and powerful lungs to get across to the notoriously noisy night club audience. Blesh says that one of his biggest problems in recording her and using her on his radio show is that she won't pay any attention to the mike.

"It gets in her way," he says, "and she keeps pushing it aside."

Chippie was born in Charleston, S. C., and started singing in churches when she was nine. Three years later she gave up that for cabarets ,where you get paid.

"If you sing for the church, you can't sing for the cabarets," Chippie explains. "You can't mix them. I decided to sing in cabarets until I made my mind up to go to church and serve the Lord. You can't play with God and the Devil, too."

Chippie is now a stout, motherly-looking woman who says her official age is 42 and then laughs loudly and nudges you in the ribs. She has had seven children, four of whom are still living. Her daughter just got married and her three sons live with her mother, who is 87, in Birmingham.

"To stay young," Chippie advises, "you gotta keep those three things—vip, vigor and vitality."

And to retain a full-bodied sing-ing voice, she recommends, "Gargle with Gordon gin."

Dorothy Jarnac mimes while Hope Foye sings *Clementine* at Cafe Society Downtown. *Photo by Albert A. Freeman*

With the Dancers:

Miss Jarnac Moves Into Cafe Society Downtown

By FRANCES HERRIDGE

Dorothy Jarnac, elfish dance comedian of Cafe Society Uptown, has moved into the Downtown branch for an indefinite stay. She continues to amuse herself and her audience by kidding song lyrics—a rich field for a sense of humor.

Frances Herridge

While her partner Hope Foye sings the ballads or blues, Jarnac burlesques them in movement. While *Clementine* is "in a cavern excavating for a mine," Jarnac is bulged out under the piano pawing lackadisically at the air waves. When it's revealed that "her shoes are number nine," Jarnac in horror tries to lose sight of her omnipresent feet. And when the lyric describes a maiden's dream—her pantomime is too-literal, too imitative of real-life gestures. She has not abstracted it completely into dance terms. And she is the first to admit it.

"This kind of silliness just suits me," she told me after the show. "I like to make people laugh—all kinds of people who'd never be seen at the ballet. I don't feel comfortable in concert work."

Miss Jarnac speaks from experience. She made her debut in '36 in the Hollywood Bowl Summer ballet series, and spent the next few years touring the West Coast exhibiting classic ballet with her partner David Tihmar. It was during the war that she got her ideas about comic pantomime.

"I was entertaining in USO shows with two other girls: a pianist and a blues singer. Every day I'd watch them rehearse till I got to know the words of the songs myself. They seemed so senseless I began to poke fun of them, to act them out as my friend sang.

"About that time, the directors of *Meet the People* asked me to do one of the songs for the show when it was in Los Angeles. I tried out my song-dance idea, and it went over. That led to an audition for Joan McCracken's lead role in *Bloomer Girl*. I got what I always wanted—a reason to go to New York."

Miss Jarnac moved in, complete with artist husband Martin Deutsch, and took over the comic lead in *Bloomer Girl* for its remaining nine-month run in New York.

"The part called for solo singing. I'd never had any voice training, but it didn't matter. My songs were written to be shouted. All I needed was energy."

One afternoon she invited Barney Josephson (owner of Cafe Society) to come to her apartment and give his opinion of her song burlesques. "When do you want to come into the club?" he asked her when she'd comes true, Jarnac nearly knocks herself out in frenzied spins and bearlike squeezes.

So it goes. Each line is an introduction to more horseplay. The gestures are exaggerated but fairly literal. Done by an ordinary body, they might seem too obvious. But Jarnac's body, made flexible and expert by years of classic dance training, can so exaggerate the pantomime that the result is good dance as well as good comedy.

Her technique is worth watching for itself—her sudden turns, her startling extensions, her lightness, her oblique knee bends. Given the added point of poking fun at popular song inanities, it has the wide appeal needed for light entertainment.

She is well housed in the intimate downtown club with its pert wall drawings and its avant-garde audience. Her material is far above the level of the usual nightclub show, but not quite up to concert level. Compared with Charles Weidman—her counterpart in the concert field—her pantomime is too-literal, too imitative of real-life gestures. She has not abstracted it completely into dance terms. And she is the first to admit it.

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Singing for the Devil

Out of a dressing room just big enough to hold her, a short, stout and bespectacled Negro woman stepped onto the two-by-four stage. The prim expression on her flat face was that of a Sunday schoo teacher lost in a gin mill and primed t bawl out the customers. Seconds later her ample hips bouncing, her abdomen lewdly rolling, she was shouting the blues at the top of her voice. Last week, after a 17-year absence, Bertha ("Chippie") Hill was back at her old trade. To Manhattan's smoke-filled Village Vanguard, deep in a Greenwich Village cellar, her name had drawn a record opening-night crowd which egged Chippie on with wild applause after each number and plied her with shots of straight gin after the show.

In those 17 years, Chippie had changed some, but not her voice. It was still brash and undisciplined, often nasally unmusical and handicapped by careless phrasing. But at her unpredictable best, Chippie handled the blues with the loving and instinctive expertness of her collectors' item records of the middle '20s, when she worked with Louis Armstrong, King Oliver, and Earl ("Father") Hines. She had quit singing in 1930 to bring up her four kids (later there were three more). When Jazz Pedant Rudi Blesh found her three months ago she was scraping trays in a Chicago cafeteria.

Last week, fingers snapping, eyes flashing behind her glasses, Chippie shouted through the applause: "What you wanna hear now?" From the bar at the rear a man's deep voice rose clearly above the noise: "Just sing, Chippie, just sing." So Chippie just sang: *Steady Roll, Trouble*

Barry Kramer

BERTHA ("CHIPPIE") HILL
After primness, primitives.

in Mind, Baby Won't You Please Come Home.

Chippie Hill is one of the primitives of jazz, and her performance is an earthy blending of sex and syncopation (it would take an undauntable jazzophile to tell where one began and the other ended). There isn't much Chippie won't sing or say to keep the show boiling—but she won't sing a hymn in a nightclub. "Now that's wrong. You can't play with God in a nightclub; if you do He'll put an affliction on you." Neither will she sing in church. "As long as I work for the Devil, I better continue with him. You got to sing for the Devil or go to Church and not talk back. When I get myself a man who will pull up a table to me and set like folks, I'll give up singing for the Devil, but until then I won't fool around with God."

53c(2)(a) 1947

General

Basie, Stan Kenton and Hawkins Are Runners-Up In Greatest of All Polls

Pittsburgh, Pa. Courier

(53-(2)(a) Sat. 2-15-47

By BILLY ROWE, Contest Director

NEW YORK—Lionel Hampton . . . the king of the vibes . . . "swing's handy man" . . . and his powerhouse orchestra repeated their triumph of three years ago and walked away with the fourth renewal of The Courier Band Popularity Contest . . . Polling 4,942 votes in a tidal wave of ballots, Lionel Hampton again reigned supreme in the realm of jazz for 1946-47 . . . A box office natural and one of the hardest workers in the history of popular music . . . Lionel Hampton proved his tremendous appeal by shattering house records in theatres and ballrooms from coast-to-coast . . . Lionel Hampton gave music-lovers the music they wanted when they wanted it and they voiced their approval by casting a record vote in his favor.

Blazing a torrid swing trail, Lionel Hampton paced the field in introducing novelties and popular songs . . . His theme song, "Flying Home," was—and is—a musical detonator that sets off a veritable explosion of rhythm that transmits itself to both the staid and frenetic music-lover . . . Lionel Hampton's virtuosity on the drums and the vibraharp as well as his dynamic showmanship inspired the able musicians in his orchestra to always give their best . . . Most important, Lionel Hampton's Orchestra plays at peak efficiency at every performance . . . there is no "lying down" on the job and this coupled with the maestro's unquestioned musicianship and personality brought him home in front of the flock.

Although the band revolves around the leader, all members of the organization—twenty-two strong—are given ample opportunity to show their wares. Virtually every man is a soloist and each is awarded the chance to prove his claim to fame.

Members of Lionel Hampton's Orchestra, winner of The Pittsburgh Courier's Fourth Annual Band Popularity Contest, are as follows:

Sat. 2-15-47

TRUMPETS—Wendell Culley, Joe Morris, Duke Garnette, Leo Shepherd, Lenny Nottingham.

TROMBONES—Britt Woodman, Michael Woods, Andrew Penn, James Warmack.

SAXOPHONES—Arnett Cobbs, Bobby Plater, Kenneth Mann, Jack Kelson, Charlie Fowkes.

RHYTHM—Milt Buckner, piano; Earl Walker, drums; Charlie Harris and Joe Comfort, bass fiddle.

VOCALISTS—Winni Brown and Sammy Jennings.

RUNNERS-UP IN POLL

2. COUNT BASIE—The "Jump King of Swing," also known as Prince Charming, still a potent force in jazz and two-time winner of The Courier poll, came in a strong second. 4,144 votes.
3. STAN KENTON—The "Painted Rhythm" maestro made a big dent in music and garnered third place. 3,101 votes.
4. ERSKINE HAWKINS—The Twentieth Century Gabriel always a big favorite pulled up in fourth place. 3,071 votes.
5. BILLY ECKSTINE—The "Bronze Balladeer" was big box office and his voice was the lure with his comparatively new band. It netted him fifth slot. 2,458 votes.
6. CAB CALLOWAY—The "Hi-De-Ho" maestro fronts a top band and was ace showman enough to grab sixth position. 2,101 votes.
7. DIZZY GILLESPIE—With a band of his own, the 'Re-Bop" boy with the trumpet blew into seventh place. Dizzy has a lot on the ball. 1,669 votes.
8. EARL HINES—Fatha is one of the real pioneers of jazz and has given many newcomers a boost as well as dreaming up new ideas. He took eighth place. 1,072 votes.
9. LUCKY MILLINDER—A steady performer, the "Jumping Jack" maestro consistently directs a good outfit. He is a showman and it brought him ninth place. 956 votes.
10. JOHNNY OTIS—The "Boast of the Coast" is a newcomer with a fine band. The drummer boy's tour made him known enough to win tenth niche. 954 votes.
11. COOTIE WILLIAMS—The "Growl Trumpet King" is one of the giants of jazz and his band is tops, bringing him in eleventh. 899 votes.
12. LOUIS ARMSTRONG—Ol' Satchmo, "Mr. Music" himself, will live forever in the annals of jazz. His band came in twelfth. 888 votes.

Sat. 2-15-47

Each is tops in his own field. Thanks again.—The editors.

RECORD VOTE

The people have spoken. Readers of The Pittsburgh Courier made their choice known by the ballot. They voted for their favorites in the biggest return in the history of the poll. Ballots rolled into the contest director's office from every corner of the United States.

Sometimes we were snowed under by the response, but it was really fun learning just what our readers thought about their musical stars.

The All-American Drinks Corp., makers of "Joe Louis Punch," will provide the awards to be given the winners. A big concert at Carnegie Hall, New York, is being arranged. Then the winners will play big coronation dates in several key cities. The biggest and best Courier Band Poll is over, but the memory will linger a long time in the minds of the public and the musicians themselves. It was their show all the way.

A Vote of Thanks

Sat. 2-15-47

The contest directors and the board of editors connected with The Courier Band Poll extend their thanks to Duke Ellington, Joe Louis, E. Simms Campbell and William B. Graham, who gave unstintingly of their time to act as judges in the contest.

tenaciously to a popularity which came into being years ago.

Currently at the Paramount Theatre on Broadway, Billy Kenny and his lads are singing right into the hearts of entertainment-soaked Manhattan, proving that more than a million Courier readers can't be wrong.

For Ella Fitzgerald, the "First Lady of Swing," it's winner and still champion, as for the second time she takes the lyrical lead in the female bracket of a Courier contest.

Entering the coveted halls which now house only Count Basie and Lionel Hampton, the orphan who through her great inborn talent became the darling of a Nation is blessed with a voice without a peer in the world she harries. A star of the first magnitude, the twice winner of a Courier contest, Lady Fitzgerald is unsurpassed on the stage or juke box. She is also currently at the Paramount here and is one of the top reasons the show is attracting wide and appreciative attention.

Billy Eckstine, who was virtually unknown when the great mistake called a halt to this form of artistic spotlighting, marched right down front on the voters' bandwagon to be selected as the top male vocalist in the country. In a field which offered the strongest popular appeal of any other branch of the contest, the fact that he emerged victorious is an added star in his crown.

It was a battle all the way with Frank Sinatra, Nat Cole, Lee Richardson, Herb Jeffries, Sammy Jennings, who did fine for a new face, Perry Como and Andy Russell followers droping votes on his heel. He was up and down, but as the contest starts to take on moth balls, the top spot is his to hold as the year unfolds.

WHAT AN ALL-STAR BAND!

The all-star band selected by our

Strong All-American Orchestra And Single Winners End Poll

The Pittsburgh, Pa. Courier

Sat. 2-22-47

53c(2)(a)

By BILLY ROWE, Contest Director

NEW YORK—Out of the welter of those who go down to the footlights with an instrument to their lips and songs emanating from their hearts, readers of The Pittsburgh Courier have selected a million dollars worth of talent to top the trio, quartet, small combo, male and female branches of its Fourth Annual Band Contest. Continuing its contest winning drive which has already brought it out victorious in three important national affairs, the sensational King Cole Trio came out ahead to win again here.

One of the most sensational entries among groups in the Fourth Annual Poll, the fiddlers three were never in danger of losing. Several weeks ago they polled the first thousand votes gathered by any juke box and on the screen musical stars. Great recording favorites and stars of their own radio show, the rhythmic and lyrical senders were huge favorites from starting post to finish line. They were on nine out of ten ballots

newcomers Jacquet, Henry (Red) Allen and Earl Warren dogged his heels all the way with Oscar Moore and Nat Cole giving the all-star section a run for their notes.

In a class with the King Three, Louis Jordan come in under the small combo rope a good winner. A constant favorite, he was on tour, on the even money, but on the screen he with the fans on moth box and on the screen. A slot machine. A of their own radio development, he's one of the nicer things by a host of saner world.

Sat. 2-22-47

eral years ago and have held an honored spot throughout their career. Able to give voice to recording after hit, the Spots cling

readers is one that could only operate in a dream. Fabulous from players to arranger to leader, it brings together on paper the greatest jazzmen of all time. Each of them are men of powerful personalities whose inventiveness, flexibility and sense of things musical are unsurpassed in the world of popular music. They are the spark plugs of this American culture which has been added to the universe. Sat. 2-22-47

To attempt to write about any of them is to infringe on the duties of the master. As a mere layman, I am without correct words to properly robe such superb talent. You, by your popular vote, selected them and we record their names here for the ages.

THE ALL-STAR BAND

LEADER, CAB CALLOWAY; ARRANGER, SY OLIVER; PIANO, COUNT BASIE; DRUMS, JO JONES (tie) J. C. HEARD; BASS FIDDLE, (two) SLAM STEWART, WALTER PAIGE; GUITAR, OSCAR MOORE; CLARINET, BENNY GOODMAN; TENOR SAX, LESTER YOUNG, ARNETT COBBS, ILLINOIS JACQUET; ALTO SAX, JOHNNY HODGES, EARL BOSTIC; BARITONE SAX, HARRY CARNEY; TROMBONES, TOMMY DORSEY, LAWRENCE BROWN, J. C. HIGGINBOTHAM; TRUMPETS, LOUIE ARMSTRONG, COOTIE WILLIAMS AND CHARLIE SHAVERS.

And there you have them, readers, the greatest band that ever crossed instruments. It could only come out of a music lover's dream. Most of its members ran true to form with the exception of Harry Carney, who was on every ballot and Charlie Shavers, whose last post position was eighth. His upward surge to a third place chair proved that his backers were just waiting to see how the land was being plowed.

More than one white star gave our top colored artists a run for their votes during the Fourth Annual Band Contest. Many of them were very much interested in how they were making out from week to week and harried the colored ghettos looking for Pittsburgh Couriers.

Stan Kenton, who ended up in third place among the selected top twelve bands in the land, was leader among this group. However, this is another story.

Among the white stars who showed a marked popularity were Frank Sinatra, Tommy Dorsey and Benny Goodman, who won a place on the All-Star Band. Also June Christie, Andy Russell, Harry James, Dave Tough, Gene Krupa, Artie Shaw, Woody Herman, who was doing swell in the band department until it was announced that he had junked his very fine crew. Sat. 2-22-47

Others who got several calls in the stretch were Jo Stafford, Ella Mae Morse, Vaughn Monroe, the very popular Charlie Barnet, Jimmy Dorsey, Serge Chaloff, Red Narvo, Mildred Bailey, Tex Beneke, Tony Martin, Perry Como and Dennis Day among others.

How They Finished in Fourth Annual Music Popularity Poll

Sat. 2-22-47

TOP FEMALE SINGERS

(With Final Vote Total)

ELLA FITZGERALD	3,280
Billie Holliday	2,001
Thelma Carpenter	1,952
Lena Horne	1,362
Sarah Vaughn	1,318
Pearl Bailey	1,118

TOP MALE SINGERS

BILLY ECKSTINE	2,253
Nat Cole	2,154
Lee Richardson	2,009
Frank Sinatra	1,791
Herb Jeffries	1,096
Sam Jennings	1,079

TOP TRIOS

KING COLE TRIO	3,403
Three Blazers	1,427
Leonard Ware	756
Slam Stewart	568
Loumel Morgan	560

TOP QUARTETS

INK SPOTS	2,908
Mills Bros.	1,970
Charioteers	982
Ravens	842
Delta Rhythm Boys	792

TOP SMALL COMBO

LOUIS JORDAN	3,741
Eddie Heywood	1,123
Earl Bostic	854
Henry (Red) Allen	849
Illinois Jacquet	751

Barry Kramer

THE THREE FLAMES

Spontaneous combustion in a basement.

Mon. 28—

Mon. 7-28-47

Ya Ess Goony Gress

The boys picked up the phrase from a Brooklyn street squabble. They turned it over in their minds a bit, then, with piano, guitar and bass, tooled up a tune. By nightfall, "Nicholas, don't be so ridic'lus" was a song:

Nicholas, don't be so ridic'lus
You're so suave, so debonair
Full of verve and savoir faire
But I'm inclined to think that
You're a square—so there! . . .

Last week, the Three Flames—Pianist Roy Testamark, Guitarist George ("Tiger") Haynes and Bull Fiddler Averill ("Bill") Pollard—who seem to create their special brand of jived-up patter and song by spontaneous combustion, were cooking on all burners in a Manhattan basement nightclub, the Village Vanguard. Backed by some solid piano and rhythm, the Flames ("How hot can you get?") are now setting a newsstand to music ("I read *Esquire* for fashion, *Police Gazette* for passion"). In two hours they turned out a tune that New York City's Department of Health used as a singing commercial during last spring's smallpox scare:

Time Magazine Chicago Sat.

Look out, Jack, dontcha be no jerk
Go get yours 'fore you go to work
Smallpox'll get you if you hesitate
So don't wait, Gate—Vaccinate

7-28-47

He puts on the stuff, then he takes a pin
Applies some pressure till the jive sinks in
The people are nice, and they treat you great
So don't wait, Gate—Vaccinate! . . .

Two of the Flames, Testamark and Pollard, had once played alongside a glum guitarist who stared lifelessly into the innards of his guitar. A woman in the audience asked him, "What you got in there—dirty pictures?" After that, the Flames started looking for a new third. Two years ago, they found a bearded West Indian named Tiger Haynes ("he's a frantic guy"), and stole him from a trio called Plink, Plank and Plunk.

With Tiger, the Flames started burning brighter. Haynes jots down phrases that he says come to him in his dreams. His latest, already made into a song: *Ya Ess Goony Gress*. On stage, the Flames seem to be amusing each other, and don't seem to mind if the audience listens in.

The first time they showed up at Columbia Records, they were all set to spin some doggerel of their own, but Columbia wanted them to do *Open the Door, Richard* instead. They had 15 minutes to work out an arrangement. It sold 650,000 copies. The Three Flames have now been signed to a five-year recording contract with Columbia. They are making plans to let Paris in on the act next February.

John T. McCullough

SIDNEY BECHET (ON SOPRANO SAXOPHONE)
"You have to take it easy . . . but you take an awful chance."

That Old Feeling

Sidney Bechet (pronounced Be-*shay*), who looks like a sleepy Pullman porter, has been talking through a clarinet for more than 40 years. Last week, in a smoky joint called Jimmy Ryan's on Manhattan's brassy 52nd Street, Sidney was proving again that he is the best Dixieland two-beat jazzman anywhere on clarinet or soprano saxophone (which looks like an oversize clarinet—*see cut*).

Up front on the bandstand, his chunky bulk overlapping a fragile barroom chair, sat Sidney, his shiny golden saxophone in hand. Behind was Lloyd Phillips, grinning at an upright piano with its insides laid bare. A Neolithic-looking fellow named Freddie Moore stared glumly at his drums. Lloyd began patting it out and Freddie picked up the beat. Then old Sidney started. The other members of the trio had sense enough to stay out of Sidney's way.

First his music was slow and mournful, wailing and growling, on *Dear Old Southland* and *Summertime*. Then it was fast and happy, on New Orleans' oldtime *South Rampart Street Parade*. After that came soft, sentimental ballads, like *Love for Sale*.

Sidney Bechet, who is 49 but looks older, has delivered the same two-beat jazz over half the U.S., in London, Paris, Berlin and Moscow. With his pals, including Louis Armstrong, Jelly Roll Morton and Zutty Singleton, he has played it on nearly 100 records. Experts have named him on their all-star bands. But he hasn't made a fortune.

Sidney didn't like the big sleek bands where the money was: the musicians were trying to outblow each other. In 1933 he gave up and opened a tailor shop. Then came the hot jazz "revival," and all of a sudden schoolkids who had never seen Sidney knew all about him, from hearing the old records. He shut up his tailor shop and started to play again—usually in small groups, including one of his own called the "New Orleans Feetwarmers." Unlike his friend "Satchelmouth" Armstrong, he refused to front for bigtime, second-rate bands.

Pet It a Little. When he was six, Sidney had just picked up a clarinet and started playing. Nobody told him how, and he still can't read music well. He played his first date in New Orleans' redlight district when he was 10. He says "If I couldn't find the notes in the proper place, I made 'em myself. If you want a soft mellow tone, you have to take it easy and pet it a little. But you take an awful chance, you may not get anything." He still uses his own unorthodox fingering. "I seem to have a gift," he says. "If I hear a bar or a couple of notes of a melody I always seem to know what is next. I seem to go so fast that I don't bother with the music."

What is he trying to say? As Sidney Bechet tells it: "Three old men is trying to convince the world of something you've heard about. Who's going to explain it? All the other musicians is dead. As fast as you explain it, the radio comes on and tells you you're wrong." He wrinkles his forehead and says: "I'd like to bring back that old feeling of music which is nothing but life; that's what I'd like to bring back to life."

Pearl Primus and Josh White, two of America's outstanding artists are again donating their talents to the cause of an embattled people. The two stars will appear on the "Stars Shine for Greece" program at Carnegie Hall on Monday, March 31, which is sponsored by American Relief for Greek Democracy, 111 W. 42 St., N.Y.C. The proceeds of the concert will be used to feed and clothe the political prisoners, exiles and orphans of Greek Resistance fighters.

Heywood's Wax Stock Goes Up

NEW YORK — Eddie Heywood, who hasn't been one of the leaders in the band parade since he became an overnight sensation with his unique arrangement on "Begin the Beguine" almost three years ago, has once agaain pulled a "sneak" into the top popularity brackets. Not having worked too regularly for quite a spell, the maestro finds himself in the enviable position of being booked solidly until well up into the summer.

According to an announcement by General Artists Corporation which books the aggregation, a series of extremely good dates have been lined up, which began last week at the Astoria Club in Baltimore, at $1,750. The boom in booking is credited to the recent release of a set of recordings made by the maestro and his sextet alone, and also coupled with top vocal artists of the disc company.

Following the engagement in Baltimore, Heywood and the group are set for a week's waxing, including six numbers with the Andrews Sisters, and four with the unit. On Decoration Day they will begin a four-week stand at the Club Bali in Washington. They are set to begin an engagement at the Continental Theatre in Milwaukee, June 30, for another four weeks' stand.

Then there's a breathing space of seven days, following which the Heywood crew will open at the Regal Theatre in Chicago for a week, at $6,500 an da fifty-fifty split over $19,000 gross for a package show which will be headed by the talented pianist.

'Hootenanines'

Leadbelly Gives Unique N. Y. Concert

NEW YORK—Lead Belly, America's Number One delineator of folk songs, gave an unusual concert Friday evening at the Irving Plaza.

The first in a series of "hootenannies" to appear in Belly prior to his going to California to appear in a film, it was well received. His versatility on the 12-string guitar, his limitless repertoire of folk songs, spirituals and ballads has earned for him many honors including a meritorious award from President Franklin D. Roosevelt for his "Americana" contribution to the record Library of Congress. He has made over 500 recordings.

LEADBELLY

His keen ear absorbed the music of the cotton field and the canebrake. He has never had a music lesson in his life, but he always had a wonderful knack of picking up and improvising tunes.

PINE TOP DISCIPLE

Lead Belly is hailed as "King of the 12-string guitar," an unusual and difficult instrument. On this he has perfected a hot boogie-woogie beat which he learned from listening to Pine-top's piano playing in the old barrelhouse days.

Since he came to New York, Lead Belly has met with great success. He was a four-year holdover at the Village Vanguard, appeared on CBS and NBC Coast-to-Coast.

Every major college in America, including Yale, Harvard and UCLA has had him perform in their auditorium. He has packed New York concert halls as well as theaters all over the country. He appeared in Government films, Hollywood productions, with the "March of Time," devoting a complete edition to his work. He was assisted in the concert by Edith Allaire, a distinguished young folk singer.

Harmonica Virtuoso Gives Jim Crow Hard Slap

In the current Variety, Harry Adler, the harmonica virtuoso, tells at Jackson and set the world's record for the standing broad jump."

THIS IS THE SOUTH

To continue in Adler's words:

"Mr. Adler," he whispered, "you never told me that your accompanist was a Negro."

"That's right," I agreed, "nor a white one."

"Well," I said, "the solution is would I have thought to mention same stage together. It just isn't that he was white, if that were the done."

"This is the south. You can't have a colored artist on the case."

"But good Lord, man," he said, "you've got news for you," I said sweetly, "the format of a concert is such that the accompanist is in

the center of the stage with the soloist. Look, why don't you just call it off?"

"Call you right back," he said gloomily.

He called back and said that they'd decided to let the concert proceed as scheduled. That night I walked onstage, followed by Jackson. There were no visible fainting spells in the audience. The concert went as the others had gone—very well. After the concert the usual number of people came backstage to ask for autographs. I thought that a few more seemed to ask for Jackson's than for mine or Draper's, but that was the only change." Pittsburgh Courier 3-29-47

LIKE AUNTIE, LIKE NIECE:

Ruby Smith Perpetuating Saga of the Famous Bessie on Wax

The American Baltimore, Md.

NEW YORK — Although the great, one and only Bessie Smith now may be just a legend, that legend is being perpetulated in the person of her niece, Ruby Smith.

Well schooled in the tradition of the immortal blues singer, Ruby is carving out a career of her own, inspired in no small measure by her famous aunt.

With her newest RCA Victor recording, "Hot Sauce Susie," and "I'm Scared of That Woman," Ruby shows that she has much of the same lusty singing talent as Bessie with styling of her own that gives additional vocal color.

Ruby has been featured at Cafe Society Downtown and at Carnegie Hall, where she starred in the "Spiritualist to Swing" programs; at Harlem's Small's Paradise and Elks' Rendezvous.

Toured with Revue

Ruby first met her aunt Bessie when she was 12. Later, in her 'teens, she toured with her and the "Midnight Steppers" revue on vaudeville circuit and in tent shows. Sat. 5-10-47

Although she began in the chorus, Ruby soon was doubling as a soubrette and finally, when Bessie was ill, she often stepped in at the last minute and took her place, with audiences applauding her renditions of "Thinking Blues," "Back Water Blues" and "He's Mine.'

With that early indoctrination into greasepaint, Ruby has one-nighters and the footlights in her blood.

Planning New Tour

She is planning a new tour this coming season. Meanwhile, she is spending weeks arranging her repertoire in her Harlem apartment, which she shares with an invalid mother.

RUBY SMITH

A graduate of Junior High School P.S. 136, Ruby has many friends uptown, who love to gather for her chicken dinners and listen to Ruby sing like her Aunt Bessie.

Ruby's rendition of "Port Wine Blues" and "You Satisfy," on her recent RCA Victor debut, has won acclaim from outstanding music critics. Sat. 6-14-47

TRUMAN 'OPENED THE DOOR FOR RICHARD' BUT HE FAILED TO COME

Black Dispatch Oklahoma City, Okla

"Dusty Fletcher Could Not Appear At Command Preformance

53c210 Sat. 3-22-47

SKYLINE CLUB OUTWITS PRESIDENT

WASHINGTON — (ANP) — The White House opened the door for Richard, by extending an invitation to Dusty Fletcher, originator of "Open the door, Richard," to entertain the President's guests at the Correspondents dinner held there last Saturday.

Due to the fact that Dusty was under contract at the Skyline club at Flint, Mich., on that date, it was impossible for him to fill the White House engagement.

Fletcher, who soared to fame almost overnight, told ANP that it all happened so suddenly that he was still dizzy over it. "Why I've been doing that act for over 20 years," he said, "and "I never expected it to amount to anything more than just a living.'

The now famous comedian is a native of Valley Junction, Ia., which is now known as West Des Moines. He entered show business in 1920, playing in drama with the Luke A. Scott players. In 1924 he went into comedy where he has played every since. He has appeared in five pictures, the most recent short was "Open the Door Richard" with Cab Calloway furnishing the musical background. He played in "King For a Day' with Bill Robinson; "Rufus Jones for President" with Ethel Waters and another short with Willie Bryant. He has done one feature picture in which he and Ida James were the only two Negro players.

In reply to the question of how the song got its birth, Dusty said, "I don't know. It just seems as if Jack McVea was making some records, he ran out of material and just picked up my act and set it to music."

The records sold so fast on the west coast that none could be supplied in the east. A local radio announcer got a copy and played it on his program. So many requests came in for the record that Max Silverman, owner of the Quality Music shop of this city, sent a call to Cleveland for a supply. The Cleveland distributor had none on and but sent Silverman's order for 2,500 records directly to California.

Sat. 3-22-47

According to Silverman, he received a call the same day from a Herb Abramson, recording director of New York, inquiring for some "hot tip" in the music world. Max suggested that Herb contact Dusty Fletcher and have made a recording of "Open the Door Richard." Up to this point New York had not heard the song which was sweeping the west coast.

Fletcher expressed his great surprise when approached by Abramson, who insisted that he make a recording. In five or six days Dusty's version of his own comedy act was on sale in the great metropolis. The sale of this popular recording has now reached a half-million mark.

The famed comedian admitted that he had recently turned down an engagement offering $1,500 a week. In answer to a question regarding the peak salary which he had reached since he became famous, he modestly replied, "I wouldn't like to say, it seems a little like boasting. I don't like to appear egotistic"

Sepia Ork Men Eye Lush Foreign Field

Pittsburgh Courier 4-12-47

STOCKHOLM, Sweden—In the wake of the tremendous success enjoyed here by Don Redman, colored bands are taking more than a passing glimpse at this lucrative foreign field. Following directly in the footsteps of Redman and his crew, Austin Cole and his Harlem Madcaps are currently swinging around Swedish cities. The group has been booked for dates in Finland, Norway, Denmark and Belgium.

Don's tour over here was the first such for any American band who was about the last maestro to round the circuit before the war.

Basie, Dizzy Gillespie, Louis Armstrong and Jimmie Lunceford, of concerts in Sweden and Denmark with great success. Completing a run in those countries he took his crew to Paris and for a while held down a promising nite club job.

In the face of such popularity, In the tour arrangers Pressens Rundtur Duke Ellington who is about the Public Houses Union, are looking forward for other colored American attractions to import.

Talk now centers around several bands. Negotiations has been set in motion for of the big name

WILLIAM C. SMITH

Former Hampton Soloist Gets Role in "Showboat"

Afro American Baltimore, Md.

NEW YORK—William C. Smith, bass, former soloist of the Hampton Institute Choir, will sing the role of Joe in "Showboat" at the Texas State Fair in Dallas, during the weeks of June 16th and 23rd, and at the Municipal Opera in St. Louis, during the weeks of Aug. 18th and 26th.

In the fall, Mr. Smith will continue in this role when the operetta goes on a national tour, opening in Hartford on Oct. 23.

Mr. Smith was first heard in the role of Joe this past season at the Ziegfeld Theatre during the revival of the famous operetta by Jerome Kern and Oscar Hammerstein II, when his "Ol' Man River" drew great enthusiasm from the audiences. Sat. 5-24-47

Mr. Smith was born in Nyack, N.Y., also the home of such stars as Helen Hayes, Will Geer and many others, who frequently invited him to appear with them on programs around the town.

Matriculated at Hampton

Upon graduation from high school he was the recipient of a voice scholarship which took him to Hampton.

There he became president and soloist of the choir, a position he held for two years.

He then went to Juilliard School of Music. While there he accepted a position as soloist with the Eva Jessye Choir and toured the United States and Canada.

In 1941, he became a member of the cast of Gershwin's "Porgy and Bess," playing the role of Jim.

Then followed "Memphis Bound" and "Carib Song" in which he played important roles.

53c(2)(a) 1947

Norman Granz

Jazz Impresario

53c(1)(d) Afro-American

Granz Couples Americanism With Hot Jam Sessions

"Jazz Impresario" by Pat Flaherty in the current issue of Salute magazine describes Norman Granz' "Jazz at the Philharmonic."

The author points out that Granz has lifted jazz from the cellar and put it in concert halls.

In taking his mixed group of artists on the road, performing ensemble and solo work, Granz has insisted on a contract clause prohibiting segregation in the audience. Baltimore, Md,

Every "Jazz at the Philharmonic" contract with local concert managers contains the following clause: 10-25-47

Jat.

Clause of Contract

It is the essence of this agreement that there is to be no discrimination whatsoever in the sale of tickets and that there is to be no segregation of white people from colored.

In the event of any violation of either of these provisions by you, the management of the hall, or anyone else, Mr. Granz has the privilege of refusing to give the concert, in which case you will forfeit one-half of the contract price to him.

Granz, a young Californian, who is a sworn enemy of discrimination against colored, has turned down $40,000 worth of bookings by managers who would not agree to the anti-discrimination clause.

Hampton Lands National Commercial Spot on CBS

Afro-American Baltimore, Md.

NEW YORK—Lionel Hampton currently playing to record-breaking crowds at Harlem's Apollo Theatre, has received the biggest break of his musical career.

Beginning May 31, Hampton and his band will be heard on a coast-to-coast CBS hook-up for 13 weeks on his own commercial program, "Hamp's Serenade."

The band was formerly heard on the U.S. Treasury progam, but his is the first to land a commercial on CBS. 5 Sat 6-14-47

The program will be heard each Saturday, 3:00 to 3:30 p.m. DST, with Hampton's band one of the few major units going on the air in the next several weeks.

Hampton's present band numbers 21 musicians, three vocalists and a number of stellar acts.

Lionel Hampton Band Still Most Popular

Journal & Guide Norfolk, Va

NEW YORK — (NNPA) — A vote of leading theatrical editors shows the "Lionel Hampton Band" is the most popular on the road today. Sat. 6-14-47

Hamp's band has withstood the test of a post-war recession. Instead of its being curtailed or broken up, as have so many of the war-time success bands, the Hampton band is acclaimed one of the greatest in musicianship and showmanship.

Critics feel that the continued growth of the Hampton organization is due to Hampton's showmanship and intense sincerity, the managerial astuteness of Gladys Hampton and Joe Glaser, Hampton's contribution to teen-age programs, and his use and encouragement of young talent.

There is hardly a city that Hampton goes into from Boston to San Francisco that has not given him some award of honor. He has been given the keys to Boston, Louisville, Indianapolis, Philadelphia, Baltimore, Detroit, and other cities in recognition of his outstanding work in the abatement of juvenile delinquency through his teen-age program.

He is honorary captain of police in Atlantic City and Hartford, deputy sheriff of Los Angeles, special police officer in Omaha and national commissioner of juvenile police in Washington. 6-14-47

In the box office picture throughout the country Hampton has one of the most outstanding records in the nation—holding the 1-2-3 record at Harlem's Apollo. and at Broadway's Strand theaters.

His supporters say this acclaim and commendation has come because of one thing—Lionel has not forgotten the people and the people will not forget him.

Theat Eds Acclaim Hampton As Most Popular Road Band

Pittsburgh, Pa. Courier Sat. 6-14-47

NEW YORK—A vote of leading theatrical editors shows the Lionel Hampton Band is the most popular on the road today.

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HONORED EVERYWHERE

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Even when the charges for admission to local dance dates range from $2.50 to $2.75 the "Hamp" pulls in two to three thousand through the box office.

His supporters say this acclaim and commendation has come because of one thing—Lionel has not forgotten the people and the people will not forget him.

Probably one of the greatest tributes ever paid to Hampton was given in Lancaster, Pa., several weeks ago by an ex-GI, who, recalling the time Lionel walked out of a Kansas City ballroom which refused to admit Cab Calloway and Felix Layne, exclaimed in a telephone conversation to his girl friend: Sat. 6-14-47

"You know I am going to see him because he is one of us. I don't care how many times he plays or wherever he plays I am going to be there."

Nation's Press In High Praise Of Vibraharp King, Lionel Hampton

Chicago Defender Sat. 5-31-47

Coast-to-coast comment from national music critics rolled in this week on band-leader Lionel Hampton who is set to broadcast over CBS's Treasury Program, 3:00 to 3:30 p.m. on Saturday afternoons beginning May 31.

Hampton, the busy vibraphone-drum-piano wizard, will air the results of six years of intensive organization of his 22-piece band which is geared to run the gamut from "Rebop" to sweet swing.

Meanwhile frank appraisal of the artistry of Hampton came immediately from tough critics who had watched the band's development since its earliest days.

Wrote Pittsburgh Courier's Bill Nunn, managing editor of the newspaper whose half-million readers named Hampton as their favorite in a recent wire to Hampton: Sat. 5-31-47

"How you keep up your whirlwind pace is one of the mysteries of the music world. Unless I miss my guess your band is now at its peak. What do I think did it? Just mature musicianship and the flawless showmanship with which you have excited both serious-minded and "jitterbugs" to shout your praises from block-to-block until now you've got an internationally-known band without even leaving the country."

Wrote the New York Amsterdam News' own jive-expert, Dan Burley, himself a musician and boogie-woogie exponent:

"Hampton is indeed the Shakespeare of jazz. Having Hampton broadcast from coast-to-coast every week is the best advertising for racial and social understanding I can think of. The way the Hamp plays and the way, thousands have flocked to his concerts proves that you can get a social point across without even mentioning the "Bill of Rights." Sat. 5-31-47

Wrote E. B. Rea, theatrical editor of the Afro-American newspapers who witnessed a Hampton performance after a year's lapse:

"I thought I'd seen the best possible organization of a jazz band a year ago. Now Hampton's performance has so grown in pace and

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53c(2)(a) 1947

Eddie Heywood

Afro-American

EDDIE HEYWOOD Baltimore, Md.

Eddie Heywood, swing pianist, was a band leader at 14. He began playing at seven, tutored by his father, who was a student at the Boston Conservatory.

In the evenings, Eddie Sr. would be found leading a four-piece Jazz band in the pit of the 81 Theatre in Atlanta, Ga.

When Eddie Jr. was 14, his father left Atlanta to become musical director for Jimmy Cooper's Black and White Revue playing in New York. Sat. 6-7-47

The manager of the 81 Theatre prevailed upon Eddie's mother to permit her youthful prodigy to lead the band.

Eddie remained as pit-leader until vaudeville's demise in 1931.

The travelbug bit him then. He joined Clarence Love's band in Kansas City, Mo., and was later picked up by Benny Carter.

He was once arranger and accompanist for Billie Holiday. Together they recorded "Georgia On My Mind" and Duke Ellington's "Solitude."

His first unit consisted of three men. Then he enlarged it and moved into Cafe Society Downtown in NYC.

Here he created his arrangement of Cole Porter's "Begin the Beguine." Decca record sales of this have passed the 700,000 mark. He has made eight records with Bing Crosby.

Leaving New York, he went to Billy Berg's Supper Club in Hollywood for four weeks, but remained for 45. Sat. 6-7-47

Now he's back East swinging along the Eastern Seaboard. His hobby is collecting miniature pianos.

Milked of Quarter Million She Earned in 3 Years, Billie Holiday Sentenced

Afro-American Baltimore, Md. Sat. 6-7-47

Begs U.S. Judge to Place Her in Hospital So She Can Get Rid of Vicious Dope Habit

53c (2)(a)

PHILADELPHIA

Looking dazed and seedy in contrast to her glamorous stage appearances, Billie Holiday, the sultry-voiced blues singer, on Tuesday was committed by Federal Judge J. Cullen Ganey to a West Virginia hospital for dope treatment.

In a sudden and dramatic sequel to her arrest on narcotics charges last week, the 28-year-old song stylist pleaded guilty at a special hearing she had requested and threw herself on the mercy of the court.

Victim of "leeches and parasites" who bled her financially, Billie, a self-confessed addict, earned over $250,000 in the last three years, but has absolutely nothing to show for it, the judge was told.

Banished for Year and Day

Asked how she pleaded, the singer, who waived counsel, removed the dark glasses she was wearing and told the judge in a tearful voice:

"I would like to plead guilty and be sent to a hospital."

Advising her that he expected her co-operation in tracing down sources of illegal drugs, Judge Ganey then committed her to the Alderson Hospital for a year and a day. Sat. 6-7-47

Ascendio, Guy Face Trial

Still to be tried on dope charges stemming from a raid, here, are two associates of the star—James Ascendio, her road manager, and Joseph L. Guy, a trumpet player, who, narcotic agents said, posed as the singer's husband and obtained most of the dope she used.

A narcotic agent told Judge Ganey that Billie used from 15 to 20 grains of heroin (by vein injection) a day. This was enough to kill an ordinary person, he added, but the singer's system had become immunized by constant use.

At liberty under $1000 bail Billie called Assistant U. S. Attorney Joseph Hildenberger from New York early Tuesday morning, and told him she wanted to get her case over with and would like to be sent to a hospital for cure.

Hildenberger made arrangements with Judge Ganey for the trial and the singer dashed from New York by automobile. She was over an hour late arriving, however, and Judge Ganey postponed the case until 4 p.m.

It was Hildenberger who informed the judge that Billie was "broke." He said she made $50,000 last year alone, but was prey to "parasites," who made a racket out of selling her heroin.

Paid $200 Per Shot

For shots of Heroin that cost them $5 to $10, Miss Holiday's "friends" would charge her as high as $200, Hildenberg told the court.

Under questioning by Judge of the nine years she has been an entertainer. She said Guy started her on the habit.

Guy, arrested in New York with Billie after she ducked narcotic agents here, will be re-questioned by authorities, it was said, in an effort to learn illegal sources of the drug. Sat. 6-7-47

Separated from Husband

The singer, who told the judge her husband, James N. Monroe, for three years.

Only Miss Holiday's booking agent, identified as "Frenchie," appeared with her. Perspiring freely during the proceedings, she dabbed at her face with a handkerchief she kept balled in her right hand.

When narcotic agents raided her hotel room, here, on May 16, they found a quantity of Heroin in capsules, Ascendio and the star's pianist, who was later released.

Allotted Dope to Star

Ascendio, now under $2,000 bail, kept the Heroin for Billie, according to narcotic agents, allotting it out to her so that she wouldn't take too much.

Closing out an engagement at the Earle Theatre here, Billie was outside in her car when raiders swooped down on the hotel. She managed to escape to New York, where she was later picked up with Guy.

Star Dressed Simply

Billie Holiday was not flashily dressed when she arrived at the Federal Court, here, at 12:20 p.m., before she knew of the hearing's postponement. Sat. 6-7-47

She wore a brown, pin-striped wool gabardine suit, with a simple pink coat sweater and no hat.

Her platform-soled, ankle-strap shoes and handbag were of green alligator. She wore her hair in a high coiled braid with heavy bangs and wore large gold hoop earrings

'Joe' Blamed for Billie's Downfall

Afro-American Baltimore, Md. Sat. 6-7-47

BALTIMORE

"Happiness is a guy called Joe."

That could have been the favorite song of Billie Holiday seven years ago when she met Joe Guy, Harlem trumpeter.

But, as strange as the "Strange Fruit" she used to sing, the ending of this seven-year friendship anything but happiness for Billie.

It is Joe, whom Miss Holiday points an accusing finger at as being responsible for her being committed to a West Virginia hospital for a year and a day to undergo treatment for her dope habit.

Billie once said: "Happy is a word they should have left out of my dictionary."

According to her own version of her early life, she came up the hard way and had to live hard to survive.

Baltimore born, about 32 years ago, although she gives her age as 28, there is little record of her in her home town.

She shared early living between East Baltimore and Northwest Baltimore, where she attended the Robert Street and Carey Street schools.

She was born in 1915 of a 13-year-old mother, Sadie, and a 15-year-old father, Clarence Holiday, who she says didn't get around to marrying until she was three years old.

"Mom's and pop's parents just about had a fit when it happened," Billie once said. "They'd never heard of things like that going on in our part of Baltimore."

As a result, she said: "Mom's folks just threw her out when they found out she was going to have a baby."

Billie began working when she was six — minding babies and scrubbing stone steps, getting five cents for each front step she scrubbed.

The other kids got three cents because they didn't bring their own bucket and rags.

She remembered the time when she was around seven when an aunt, who partially reared her, gave her a severe following the death of her 96-year-old grandmother.

She had dropsy, and couldn't lay down. Persuaded by her grandmother, one night Billie fixed her a blanket on the floor and laid down with her.

Awakening five or six hours later, Billie discovered that her grandmother had died.

Her screams attracted neighbors who came running. They had to break her grandmother's arm to free Billie, who had to stay in a hospital for a month, suffering from shock.

Billie says she joined her mother in New York when she was 10. Got her first real job when she was 12, and at 14, tried out as a dancer at Jerry Preston's Log Cabin in Long Branch, but could not dance.

They finally gave her a chance to sing. She got the job at $2 a night. Her song was "Traveling All Alone." Sat. 6-7-47

Later she recorded two numbers, "Your Mother's Son-in-Law" and "Tapping the Barrel," with a Ganey, the vocalist said she had been a dope addict for about three she knew it was wrong to use dope, but couldn't help herself, said she had been separated from then new band leader — Benny Goodman.

In 1937, her father, who was playing the guitar with Don Redmon's orchestra after leaving Fletcher Henderson, died in Texas.

This left Billie bitter, because a veteran of World War I, he was denied admittance to Texas hospitals until near death.

In the years that followed, Billie began to go to the top. She sang with the bands of Artie Shaw and Count Basie. But both let her go without "any reason," she later said.

Cafe Society beckoned, and Billie was made. The rest is history.

Her night club and theatre dates soon put her in the money.

Diamonds, Persian lamb coats and elaborate frocks followed. Her bedroom contained white furniture. She even had a white telephone installed.

Incidentally, Billie played her first Broadway date in 1935 with Lucky Millinder's Blue Rhythm Band in which Chuck Richards, another Baltimorean, was male vocalist.

Although never appearing in her own concert, Billie made her concert debut February 16, 1946 in New York's Town Hall with a small band.

She's twice won first place as a female vocalist in the Esquire magazine All-American band awards and ranked second and third in Down Beat magazine polls.

Some of her Decca and Commodore recordings are collector's items. Among her many are:

"If the Moon Turns Green," "One Never Knows, Does One?", "Lover Man," "I Cover the Waterfront," "All of Me," "Don't Blame Me," "Strange Fruit;"

"Don't Explain," "She's Funny That Way," "How Am I to Know?" "Solitude," "There Is No Greater Love," and others.

She has played Baltimore's Royal Theatre numerous times, and whenever in town never failed to visit old friends.

In April, Billie checked in a New York hospital for a check-up, following an engageemnt at the Down Beat club on 52nd St.

Her last club date was at New York's Club 18, where she played two days before her arrest on dope charges, following her flight from Philadelphia. Sat. 6-7-47

Billie is a firm believer in predestination. She gives herself little credit for what she has achieved. It was just meant to be, she said.

"One of these days things will get better," she once said about conditions in America.

"They'll get better for everybody. We'll all have a chance to eat and sleep in peace. I just know it will come about."

Down through the archives of her recording, Bill
might find solace in
one of her favorite s
tude."

53c(2)(a) 1947

Ink Spots

INK SPOTS' WIVES IN LONDON—The wives of the Ink Spots are shown arriving at Waterloo Station in London where the famous quartet members are currently receiving $15,000 a week at the London Casino. Left to right are Mesdames Ruth Bowen, Gloria Kenny and Margaret Kenny. They traveled on the liner Queen Mary.

Ink Spots Get $15,000 Weekly

Afro-American London Appearance Hailed in Newspapers

Baltimore

By RUDOLPH DUNBAR

LONDON—The Ink Spots, who are receiving $15,000 weekly during their current engagement at the London Casino here, have taken London by storm and have indelibly written their names in the pages of Variety entertainment. 9-13-47 Sat

One famous critic wrote: "Few Variety turns visiting London have caused so much excitement as the Ink Spots, America's highest paid singing act during their engagement at the London casino. Crowds jamming Old Compton street, fought for admission. Four colored singers led by genial Bill Kenny cluster around a microphone and croon songs of sentiment. The mood is mostly melancholy, but the audience listens with ecstasy."

Even Times Comments

Even the sophisticated London Times, which as a rule does not comment on Musical Hall acts one way or the other, had this to say about the Ink Spots: Sat.

"The Ink Spots,' who head the new variety bill at the London Casino, are fine coloured singers and players. 9-13-47

"Their act, which met with greatest approval from the audience last night, is extremely accomplished in its own way, even if that way is perhaps not everyone's choice. Their renderings of "Do I Worry," "Whispering Grass," and "Maybe" have style—and style is always agreeable."

In Society Columns

The next day the Ink Spots were featured in the society columns of all the evening newspapers. Three of the Ink Spots's wives, who disembarked from the Queen Mary, were just in time to share the glittering stardom of their celebrated husbands for their pictures appeared in all of the evening newspapers.

One paper, the Evening Star, featured the In Spots's wives on the front page with Miss Peggy Moran, and Wallace Beery, the film stars.

The three wives are Mesdames Margaret Kenny, Ruth Bowen and Gloria Kenny.

Ink Spots Rave of London Crowds

Black Dispatch
Oklahoma City, Okla.

LONDON, — (ANP) — This town is seeing spots, the Ink Spots. All other musical artists have been forced from the spotlight while the Ink Spots continue to be the rave of London. No American act, white or colored, has ever had such populer acclaim here. Not even the late Florence Mills whose success was phenomenal with her "Dixie to Broadway" show was so widely acclaimed. They were originally booked for four weeks but their popularity is so great that they will remain an additional two weeks. They are presently engaged at the London Casino.

The "Daily Express' Film ball in the Royal Albert hall on Sept. 29, a fashionable event each year, will feature them as guest artists.

Many artist could have been chosen, American and British stars but the Ink Spots have proven themselves the most popular performers in this war-torn town.

The famed quartet has been called the best tonic for the prevailing crisis depression in London. In short, the Ink Spots are the talk of the town. One particular topic of conversation is the fact that the Ink Spots were prudent enough to bring their wives. The eyes of all London are upon them and are edified by the actions of the singers. Sat. 9-20-47

They seem to be enjoying London's liberal policies, and their $12,000 salary, which is clear of all management fees. They receive one of the highest salaries ever accorded foreign artists.

But $12,000 doesn't last long with the Ink Spots and their party of 15, including wives, arrangers and other behind-the-scene people. They occupy seven flats in the swanky Mayfair block at $400 a week. Food and drinks take another $400 or more, while cars and taxis cost $500. Lavish tipping is a habit with them. One paid $20 for a cup of tea while another tipped a porter $10. They all have enough clothes, 57 changes.

Ink Spots in Tiff Over Hard Grind

Afro-American

By RUDOLPH DUNBAR

LONDON—The Foster Agency here, which booked the Ink Spots, claims that the group has broken its contract by refusing to double between the Lewisham Hippodrome and the London Casino.

Bill Kenny, manager and leader, told the press that: "We came to the conclusion that it was physically impossible to do what was asked of us." Baltimore Md.

Following a conference with Bernard Delfont of the Casino, after missing a matinee performance, Kenny offered to accept a financial adjustment in their contract in return for a reduced number of shows at the Hippodrome. The Ink Spots' contract ends on Oct. 11 Their decision to carry on was reached after the conference.

Timetable of Appearances

Said Kenny: "We are rushing backwards and forwards with no time to cool off after coming off the stage." 9-27-47

This is the timetable of their appearances:

London Casino, 6:55; Lewisham Hippodrome, 7:45 and 8:25, and less than an hour later, back to the Casino. The distance from the Hippodrome to the Casino is about 35 minutes in a fast moving vehicle.

Aside from the success of the group which is the topic of detailed discussion here, their lucrative salary $15,000 weekly), is the subject of amazing comment.

Do Not Mention England's Exchange Rates to Ink Spots

Afro-American
Baltimore, Md.

By J. W. WOODS

PHILADELPHIA

HERB KENNY, the "tenor" with the big bass voice in the Ink Spots quartet, enjoyed his eight weeks in England with the boys. Six of the weeks were spent doing two shows daily (an English god-send, because our theatres here ask five shows and up) in the Casino Theatre. 11-8-47

The other two weeks were taken up with travel and a short wait before beginning the engagement, which was in London. The quartet arrived in this country Oct. 20 by Pan American Clipper, a 17-hour trip. Sat

Philadelphia-born and Baltimore-reared, Herb, as was said before, enjoyed England.

HE LIKED THE ENTHUSIASTIC English audiences, the way fans there ("persistent people") believe in running up to you ('knocking you down, sometimes") for autographs, and the way the theatres are emptied after each vaudeville show.

THE SCENERY, what he saw of it between the quartet's personal appearances and getting hastily adjusted, was to his liking—barring, of course, the ruined sectors. And here were other things he liked, too.

However, Herb didn't fall in love with English arithmetic. All was smiles when the quartet entered the country with American greenbacks.

THE SMILES PERSISTED when the dollars were exchanged for English pounds, at the rate of four dollars per pound. From what the boys had heard about English currency rates, the switch was a fair exchange.

BUT THE SMILES fogged up like the gloomiest London day when leaving time came. to the boys, it was more like a cloudburst of unfairness when they presented the English pounds for American dollars.

Instead of receiving $4 for each pound, the exchange amounted to $2.50. The $1.50 remained in merry, money-wise England.

HERB DOESN'T CLAIM to be an authority on England, after only two months there, but he just couldn't help having an opinion on that country and its people.

He feels, and is reasonably certain other members of the quartet concur, that the English are depending much for help on the United States.

Now that he is back home, he says he enjoyed the trip abroad, but doesn't want to go back any time soon.

FOR THE TIME BEING, the quartet is resting, prepartory to working again. Bill Kenny, Herb's high-singing brother, is in New York for a minor operation.

BEFORE HE ORGANIZED the Melodeers, Herb sang tenor with the Cabineers, another quartet. And before that, he attended Baltimore's Douglass and later went to High Schools and later went to Storer College, Harpers Ferry, W.Va.

HIS HOLIDAYS are like a business man's. When not singing in a theatre (where the group does most of its work), he goes to the movies with his wife, the former Gloria Williams.

The aggregation's first stop will be a Gotham night club, as yet undesignated. Then it will make a tour, beginning in Mexico and ending in South America.

HERB, WHO HAS been with the Ink Spots three years, recalled the other day at his father-in-law's, the Rev. Clarence M. Smith (Wayland Temple Baptist), that he lost be called off. The Melodeers had to A trip to the Plantation in St. Louis with the singer was auditioning so convincingly A bass singer left open by the death signed him on t of Jones, (Honey Chile) py doing too well. Herb and did the imitation dingly that brother Bill sang tenor, had as one bers bass-singing Rick kes the solo in The Rav ing of "Ole Man River." Williams.

IT IS ONLY occasionally that he finds himself at a night spot, and then it is usually to work. The close-aired, dimly-lighted enclosures calleld night clubs do not appeal to him as a place for an evening's entertainment, Herb says.

Inked: The Ink Spots, American Negro quartet, stood up a suburban London theater audience for two nights with a demand that $10,000 be paid immediately into the New York account of Bill Kenny, the leader, plus $200 each for the wives of both his valet and pianist, under terms of a verbal contract. The trouble was settled with a written agreement for $9,500 instead of $10,500 a week (which can be transferred to New York) for daily appearances at two theaters. Kenny argued that families in New York needed the money. The British press complained about those dollars leaving Britain.

53c(2)(a) 1947

Graham Jackson

Perry, Ga. Journal
January 30, 1947

Negro Musician Thrills Perry-ites

Graham Jackson, Atlanta Negro who played for President Roosevelt's funeral, won the hearty applause of two Perry audiences Tuesday with his piano playing and accordion playing. 53c(2)(a)

The smiling showman, who now has a national reputation, played first for the Kiwanis Club members and their wives at the Skyway Inn, where the Kiwanians were the guests of Owner Charlie Farmer. Jackson played everything from boogie-woogie to classical music and completely captivated the attention of the audience.

After the performance before the Kiwanians, Jackson played for the students of Perry High School, where he was applauded over and over again. He left here to catch a plane for New York where he played for General Marshall on Wednesday.

Cancelled Check Attached

Signed Contract Here

Graham Jackson To Play In Accordion Concert Here

53c(2)(a)

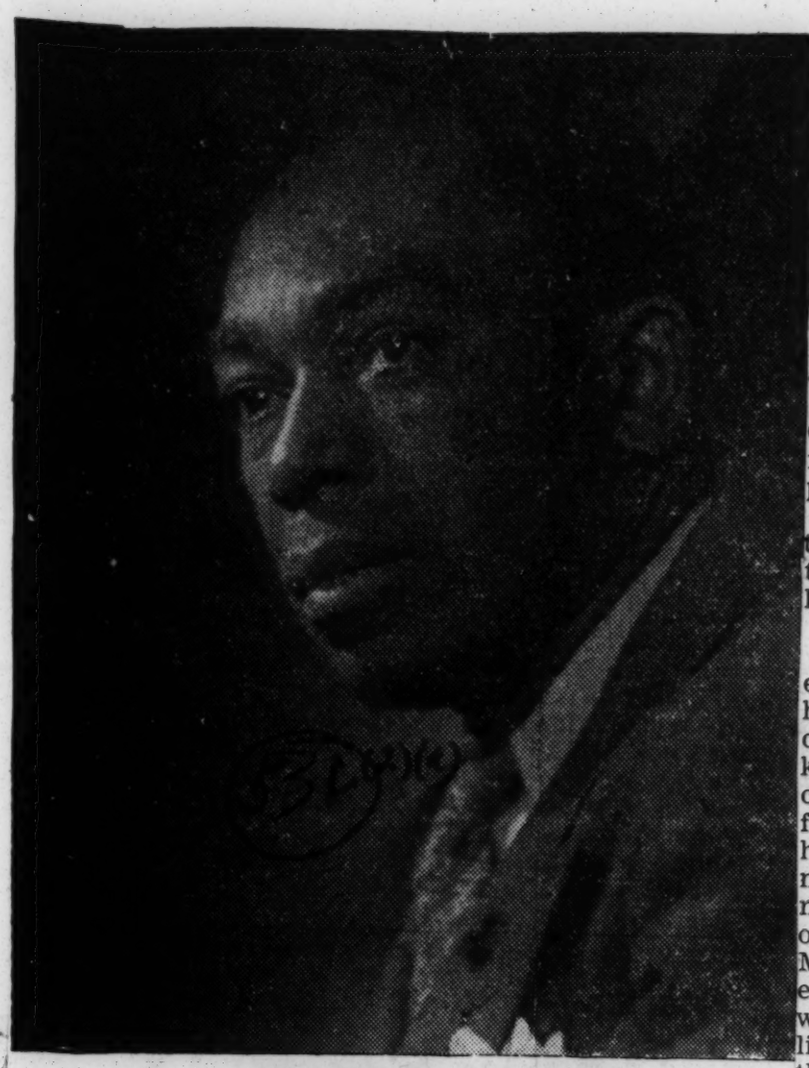
Graham Jackson, the colored expert of Atlanta, who was the favorite musician of the late President Franklin D. Roosevelt, will present a concert at the City Hall, Friday night, Jan. 31, sponsored by the local Business and Professional Women's Club. Admission prices will be 40c for children and 75c for students and adults. Tax is included.

* * *

(By Harold Martin, Atlanta Constitution)

Graham Jackson, the dark troubador who can make an accordian utter sounds which the angels might envy, came by the office the other day lugging a huge, strangely shaped leather case that looked as if it might contain a medium-sized piano. In a sort of happy, hysterical daze Graham sat his burden down, unlatched it, and extracted from it what was probably the most magnificent accordian ever seen in these parts. Approximately the size of a double cash register, it was a glittering beauty of shining black metal and snowy ivory and shining chromium.

Fondling it as tenderly as a new-born baby, Graham slung it around his neck, threw back his head, rolled his eyes and broke into that great song from Traviata which goes—well, I can't put down how it goes, but it is one that sets the heart to singing and causes the feet to beat a rhythm on the floor.



GRAHAM W. JACKSON

SUMMONED

It seems that back during the war, when Graham and his musico were selling $3,000,00 worth of War Bonds, he met Mr. Winthrop Rockefeller while playing for a party at Fort Benning. Mr. Rockefeller, a man with a fine ear for music, became very fond of Graham's playing and last week, when he had a large party preliminary to the debut of his niece, Miss Abby Rockefeller Milton, he had Graham come up to play for the people. He flew Graham up on the plane and Graham, in his new tuxedo, played. He started playing at 5 p. m. in Mr. Rockefeller's apartment at the Sherry Netherland and he was supposed to fold up his squeeze box and depart at 7:00 o'clock, when the party was officially over. But the people did not let Graham depart. He kept on playing. He played until 5:45 o'clock the next morning. He had a fine accordian. The late Mr. Talmadge Dobbs, whose funeral Graham had attended the day before, had paid $750 for it and had given it to Graham. It was a good instrument and, so far as Graham knew, there wasn't a better one made. But it was getting old. The bellows was giving way. Graham carried a roll of three-inch adhesive tape in his hip pocket to patch it with.

"I guess I had enough adhesive tape holding the bellows together to stock a small hospital," Graham said.

ACCORDIANS

Graham does not know whether Mr. Rockefeller noticed that his accordian had adhesive tape on the bellows or not. All he knows is that along about 4 o'clock in the morning, Mr. Rockefeller came over to him and told him to get up early the next morning and go down to the music stores and pick himself out a nice accordian, the gift of Mr. Rockefeller. Graham didn't even bother to go to bed. He just went back to his hotel about daylight and changed his tuxedo for the new suit he had bought to go up to play for Mr. Rockefeller. And long before anybody was on Broadway but the street cleaners, Graham was downtown, with his nose against the glass of the music stores. He had the yellow section of the phone book in his pocket. He wasn't going to miss any. Finally, about 9:00 o'clock, people began to open up the stores and Graham started looking at accordians. He saw every accordian in New York, he thinks, before he ended up at the most magnificent instrument house of them all. He hadn't seen an accordian that was as good as the one Mr. Dobbs had given him. Then he walked into this last place. They started showing Graham accordians. He didn't let on that he could play. He would just look at the accordian and sort of run his hands over, it and ask to see something else.

Finally the salesman, a Mr. Genser, a little dubiously, brought out a $900 accordian. Graham knew he was seeing an instrument at last.

Mr. Genser squeezed the accordian and pushed a key down and told Graham to listen to the tone.

"Let me hold that one just a minute," said Graham. He slung the straps over his shoulder and threw his head back and let his eyes go misty, and soft and low and yearning, he hit the first few notes of "Begin the Beguine." All over the big store the people pricked up their ears and looked and then Graham really poured on the coal. He gave them the great roaring marching song of the Russians, that has the boom of cannon in it. When he had finished, Mr. Genser mopped his brow.

SUPER-INSTRUMENT

"My God," he said, deeply moved. "And I was trying to show YOU how to test the tone . . . Wait a minute."

Mr. Genser disappeared into the upper reaches of the store and came down a moment later, carrying another accordian. Reverently he unfolded the case and laid it out there for Graham to see. Graham's eyes popped. He took up the accordian and played. All work stopped.

"Mister, said Graham, finally "may I make a phone call?" Graham called Mr. Rockefeller and woke him up, it being somewhat before noon. He asked if he could bring an accordian around and show it to Mr. Rockefeller, and play it for him. Mr. Rockefeller said come on. Graham and Mr. Genser hopped into a cab, carrying Graham's old accordian, and the $900 accordian, and the accordian the man had brought from upstairs. Mr. Rockefeller greeted him in his pajamas. He sat down on a soft and Graham broke out the $900 accordian. Graham played and Mr. Rockefeller nodded appreciatively. Then Graham played his old accordian, which was in poor repair. Mr. Rockefeller laughed.

"Now," said Graham, not knowing whether to risk it or not but knowing now was the moment or never. "I just want you to hear this one so you can get an idea about the contrast in tone." He broke out the special job and played. Just by a coincidence, of course, he played Mr Rockefeller's favorite piece, a "One thousand five hundred dollars," he said, "1,250 for cash, plus $25 State tax." Mr. Rockefeller, said Graham, "What do you say, Graham?" "O. K. Graham," he said. "Take it and make a lot of people happy with your music," said Graham. "Mr. Rockefeller," said Mr. Rockefeller, "I can't speak. Where I come from a man can get a ham, "those are the exact same and lot for $1,500." words Mr. Dobbs say to me when ham can't make beautiful

FLABBERGAST

"That does seem to be a nice tense at this moment as was Graham's old instrument," said Mr. Rockefel ham, took a deep breath.

he bought me the instrument I play for President Roosevelt with. It look like his spirit has descend upon you."

Graham said Mr. Rockefeller just smiled.

That night Graham played his new instrument for the debut party at the Piping Rock Club. He played all night again, and at daylight, Mr. Rockefeller put him on the plane bound for home.

He didn't even sleep when he got here. He went straight home from the airport and broke out his new accordian, and walked up and down the neighborhood laughing and singing and playing for the neighbors.

GRAHAM JACKSON

GRAHAM JACKSON TO APPEAR HERE APRIL 8

Graham W. Jackson, nationally known musician, is scheduled to appear [illegible]ia at the school auditorium on Tuesday, April 8.

Jackson will be remembered to many as the favorite musician of the late President Franklin Delano Roosevelt. Featured in the issue of Life Magazine that carried the death of the President, Jackson is also featured in the book, "Thank You, Mr. President" by Mr. Merriman Smith, a White House correspondent. Graham has to his credit more than twenty command performances at the White House in Washington and at the Little White House in Warm Springs.

A well known organist and choirmaster, Jackson has served in that capacity for fifteen (15) years at the First Congregational Church in Atlanta, Georgia. He is also a member of the American Guild of Organists.

Graham W. Jackson has been connected with the Public School System of Atlanta as head of the Music Department of the Booker T. Washington High School for twelve (12) years, prior to his enlistmnt in the United States Navy where he served as Chief Petty Officer for three and a half years. During this time, he sold over three million dollars worth of War Bonds in War Bond Rallies throughout the Country. Jackson holds six citations, including a personal one presented to him in the office of the then Secretary of the Navy, Henry Morgenthau.

Having just completed a Western Tour of over 8,000 miles, covering fourteen states, with highlight appearances being made in Hollywood, California, Graham went to entertain for Mr. Winthrop Rockefeller and was presented a $1,500 Dallape accordion as a gift from Mr. Rockefeller.

A versatile musician, Jackson operates his own Amusement Center and plays several instruments.

pointed out that the "ceremonies marking the occasion" will include the unveiling of a plaque given by the 1944 Electoral College and the presentation to the State of Georgia of the deeds to the "Little White House" which will be maintained as a national shrine.

Jackson was recently honored by citizens of Portsmouth, Va.

Graham Jackson To Perform Here Sunday

Graham Jackson

His skill is varied

GRAHAM JACKSON, a performer skilled in playing both classical and jazz compositions, will give a concert Friday evening at the Memorial Auditorium under the auspices of the Delta Sigma Theta Sorority.

Although Jackson prefers the organ above all other instruments, he is equally at home with the piano and the accordion. When a child, he played the old family organ while his parents manipulated the foot pedals for him.

musician made so many appearances during FDR's life.

The petition for change of the name of the street was circulated and went to City Council following the favorable recommendation of proper committees. The Council passed the petition unanimously, paying tribute to Jackson's attempt to honor the late President.

Atlanta's Booker T. Washington High School is located on the newly named "White House Drive" on Atlanta's West Side.

Jackson Invited to Share FDR Honors

ATLANTA—(ANP)—Atlanta has won another laurel within recent days with the invitation to Graham W. Jackson, to participate in the 20th anniversary exercises of the founding of the Warm Springs Foundation by the late President Franklin D. Roosevelt.

The event is scheduled for June 25 at the "Little White House," Warm Springs, Ga., where Mr. Roosevelt died.

The invitation officially signed by Basil O'Connor, president of the Warm Springs foundation,

'White House Drive' New FDR Tribute

ATLANTA, Ga. — Graham W. Jackson, well-known musician who idolized the late President Franklin D. Roosevelt, got his wish last week to have the name of his home street changed from "C" Street to "White House Drive."

Jackson recently had his home remodeled to an exact replica of the Roosevelts' Little White House at Warm Springs, Ga., where the

53c(2)(a) 1947

'Der Bingle' Consents

Sing King to Head Louis Jordan Testimonial Fete

Pittsburgh, Pa. Courier
Sat. 6-14-47

NEW YORK CITY—Bing Crosby, America's number one crooner, announced today that he will act as honorary chairman for the Louis Jordan Testimonial Dinner June 30 to be held at the Hotel Pierre.

The testimonial celebrates Jordan's twentieth year in show business and proceeds will benefit Camp Willowemoc, an interracial, interfaith camp for small children built on the idea that the democratic way of life should be placed in young minds.

In the past twenty years, Jordan has come a long, hard way. It wasn't until seven years ago that he first "clicked" in Chicago and then rapidly rose to fame. During the past two years he has had the unusual honor of playing the Paramount Theatre four times. He has been admitted into the coveted Decca Million Club along with Bing Crosby and just a handful of others with his "Choo Choo Choo Boogie" which sold a million records and has produced his third film with Astor Pictures. Sat. 6-14-47

A fast growing list of Jordan's personal friends and admirers are forming the Testimonial Dinner Committee. Those who have pledged their support include Bill Robinson, Lou Levy, Andrews Sisters, Eddie "Rochester" Anderson, Lionel Hampton, Count Basie, Frank Schiffman, Jack Kapp, Dave Kapp, Mills Brothers, Carmen Cavallaro, Duke Ellington, Joe Glaser, Ella Fitzgerald, Erskine Hawkins and Bob Weitman.

Louis Jordan

Fri. 7-11-47

LOUIS JORDAN

Louis Jordan Gives New Composers a Break

The Call
Kansas City, Mo.

CHICAGO. — (ANP) — In the five years since bandleader Louis Jordan has been in the public musical spotlight as a top boxoffice attraction he has always used the material of struggling young Negro song-writers who heretofore found the majority of baton-wavers reluctant to give their tunes a hearing. Fri. 7-11-47

Interviewed backstage at the Regal theatre here where he's packing 'em in, Jordan said his efforts in behalf of the future Berlins and Ellingtons were motivated by the hard times he encountered on the way to the top. The realization that a topflight artist has to continually give his public something new and knowing that fresh material is always welcomed, he asserted that this policy has more than paid off and as proof of this pointed to his best-sellers on Decca records.

"Every day unknown tunesmiths send me copies of their songs or bring them backstage for me to hear. Seldom do I fail to discover one or two that are suited for my style. I personally think that many band leaders miss a big bet in not listening to some of these embryo writers.

"I sincerely feel that if those on top don't give those climbing up the ladder of success a helping hand we will in time to come kill off those who will some day succeed us. I never brush off anybody when they come to my dressing room backstage and even though I can't use all of the stuff they bring me I find that they are thankful for hopeful words of praise." Fri. 7-11-47

While Jordan relaxed in his dressing room robe a group of youngsters hummed their melodies to him in the hope that he would put them on wax at some future recording date. In perfect agreement they all said that they found him more receptive to their plans than any other leader occupying the spotlight in the entertainment world today. Since the first of the year Jordan estimated that he had given audiences to at least 200 young songwriters and had used about ten of their tunes in his band's repertoire.

One of Jordan's first bigtime sellers for Decca for "Outskirts of Town," written by Mayo Williams.. Other Negro writers and their songs that have been Deccarized by him include M. Jackson's "Knock Me A Kiss"; "Barnyard Boogie" by Wilhelmina Gray; "Caldonia" by Fleecie Moore; Claude DeMetrius' "Ain't That Just Like a Woman"; "Know What You're Putting Down" by Bud Allen; "Jack, You're Dead" by Walter Bishop and Sam "Spodeode" Theard's "Let The Good Times Roll" and "Can't Get That No More."

As the doorman knocked on his door to inform him that he was due on stage, Jordan, now going into his 20th year in show business and his fifth in the top brackets, concluded that much of his success is due to new writers and said that he would continue to sing and record their compositions as long as they bring them to him.

53c(2)(a) 1947

King Cole Trio

NOTES FOR SHOW FOLKS

Sat 7-26-47

Ed's Note: In the summertime, it being presumed that editors and columnists get vacations just like other folks, it is the custom for musicians', actors' and entertainers' publicity representatives to furnish the newspapers with columns purportedly written by their famous clients. As far as we can see, they're pretty sorry pieces, the one we are about to submit being no exception.

Granted they are more grammatical than musicians, actors, and entertainers, generally an illiterate lot, usually are; but nevertheless they are hackneyed, unreal, sugary concoction written on the common premise of the publicity and advertising trade that the public is made up of pure damn fools. Sat. 7-26-47

The following is especially lousy, and we'll wager "King" Cole never saw it. No man who is capable of playing the music "King" Cole is capable of playing . . . and seldom does these days . . . could possibly have this little to say and say it like such an ass.

But it's got King Cole's name underneath the title; and long before upstarts like us got into the newspaper game, it was accepted by our betters that "names make news", so here goes. Nat "King" Cole, of the celebrated King Cole Trio, writes a guest column for the TRIBUNE. Bite suckers.

HISTORY REPEATS ITSELF

By Nat (King) Cole

Maybe it isn't becoming modesty to write about myself and the King Cole Trio, but I think what I have to say about our beginnings and future plans will interest our fans.

One popular idea is that King Cole Trio was started by three lucky guys who got together and started playing the kind of music that was riding a crest of a wave of popularity. In other words, that we were overnight sensations. Maybe that's how others did it, but not the King Cole Trio. Now don't get me wrong, other combos are plenty good as well as lucky. And, besides, what's wrong with being lucky. We've had more than our share, only it was a little late in coming. Sat. 7-26-47

Yes, friends, we struggled five long years with hardly a glimmer of recognition. Do we play better now than we did then? I kind of think we were maybe even better then. Along this line, Decca recently issued four sides we recorded in those early days. I'd like to quote from a trade paper review about them: " . . . the spinning proves that the King Cole Trio was plenty great in that early era. As much zest and individuality in their playing and singing then as today."

Do you know what the managers were telling us during the year we made those records? I'd go up to those booking offices and see the big men and they'd say "You've got an awkward combination there, boy. The real cats might go for it, but not the masses." Sat 7-26-47

You know, sometimes we got to thinking maybe the bookers were right. Then it happened. The thing I consider our turning point. We were playing in one of those small joints we could get jobs in in those days. One night, a slightly tipsy customer got a little pugnacious. "You guys aren't musicians. You can't play anything but jazz." "Man," I told him, "we're MUSICIANS, real musicians! We can play anything at's written."

"I'll bet you $20.00 you can't arn to play 'Rhapsody in Blue' comes back with. It was a t. We went out and bought the usic, all 31 pages of it. We prac-ed it every day for a week. We t so good we could almost play from memory. We had to get good. We wanted to show that se guy. Besides, that 20 bucks uld really have nicked our laries in those days. When we ayed it, the guy was so amazed, don't think he minded losing the bucks. We've carried the mu-c around ever since, but have ver played it again. Maybe we'll t up in it again if our fall con-rt tour works out.

Now comes the part about his-ry repeating itself. Since we've on recognition these past three ears or so, we haven't always en able to play the music we'd ke. The public goes for ballads k e "For Sentimental Reasons" nd for novelties like "Best Man." his time we're not going to wait r somebody to say, "You guys rent real musicians. All you can lay is pop stuff." No, sir, Several the top jazz writers have been mmissioned to do pieces—some them extended works—for our ll concert tour. Not that we're rning up our noses at pop stuff. hat's our bread and butter. But think it'll make better musicians all of us—Oscar Moore on gui-r, Johnny Miller on bass and athaniel Cole on piano and vo-ls. Sat. 7-26-47

53c(2)(a) 1947

Jimmie Lunceford

Jimmie Lunceford Dies After Stroke

Daily Worker

New York, N.Y. Mon. 7-14-47

SEASIDE, Ore., July 13.—Jimmie Lunceford, 45, famous Negro band leader, died here Saturday night. Ed Rosenburg, the band's travelling manager, said Lunceford suffered a convulsive attack at a music shop and expired in an ambulance enroute to the Seaside Hospital.

Lunceford, a resident of White Plains, New York, was born in Fulton, Mississippi. After finishing college in Nashville, Tenn. He taught music at the Manassas High School in Memphis. In 1928 he organized his first band, the old Chickasaw Syncopators. Lunceford played the piano, flute, and saxophone, but seldom performed with the band. He developed into one of the nation's finest and most sophisticated jazz leaders.

When Lunceford came to New York in the early Thirties his band, each man a virtuoso, soon took its place with such "name" bands as Cab Calloway, and Duke Ellington.

With the brilliant arranger and composer, Sy Oliver (now a band leader himself) the band created many famous jazz classics.

Lunceford's arrangements of "Ain't She Sweet"; "Down by the Old Mill Stream"; "For Dancers Only"; "Sleepy Time Gal"; and "Well All Right Then"; swept the nation. These have become treasured collectors items. Mon. 7-14-47

Rosenberg said yesterday that Lunceford had complained of feeling ill during the day, but planned to lead the band Saturday night at a local dance hall.

Lunceford is survived by his wife the former Rose Crystal Tullie who once taught at the Booker T. Washington High School in Memphis.

Memorial Tour

Jimmie Lunceford's Band Invades N. O.

Pittsburgh Courier Pa.

Sat. 10-4-47

By LUCIUS JONES

NEW ORLEANS—Now on a long national memorial tour, keeping alive the brilliant swing music of their dead bandleader, the members of the Jimmie Lunceford orchestra, consisting of seventeen crack instrumentalists and a staff vocalist, will fill the Crescent City with toe-tappy rhythms here Sunday night in the recently remodeled Club Rocket, Jackson Avenue and South Derbigny Street.

Directing the swing-minded musicians, who, for the past fifteen years, have ranked as one of the Nation's top ten bands, is Edwin Wilcox, handsome and talented pianist, admittedly one of the best ivory-tinklers in the business. Wilcox, who was a colleague of Lunceford at Fisk University, Nashville, Tenn., was one of the original members of the band of destiny Jimmie formed after his graduation from Fisk, where, in addition to being a young musical genius, he was an All-American football player. Sat

WILCOX, GREAT PERFORMER

Edwin Wilcox, for his abundance of talents and abilities, is one of the most modest bandmen in the game. He talks of music as a profession, not of his own achievements in the field, although the latter are enough to fill a book.

Wilcox is not only a pianist and arranger, but a composer as well. He is the author of the number, "Rhythm Is Our Business," which was one of the signatures of the Lunceford band. He influenced the arrangements of such immortal tunes as "Margie," "Down by the Old Mill Stream," "Sweet Sue," and other memorable Lunceford tunes. 10-4-47

ASSET TO LUNCEFORD

It was Wilcox who persuaded Lunceford to introduce a glee club within the band. Next, Wilcox conceived more numbers which would feature all the crack instrumental soloists in the band, rather than just one or two specialists like Willie Smith and Sy Oliver, saxists; Paul Webster, trumpet, and Mose Crawford, drums.

The Lunceford aggregation always has been classy and is still one of the classiest in the business. Handsome fellows, neatly togged, and men who physically are as "sharp" as they are musically. All this adds up to saying that Orleanians are in for a great treat, come Sunday night.

Lunceford's Ork Does OK With Two New Leaders

53c(2)(a) Courier

Pittsburgh, Pa.

NEW YORK—Theatre, ballroom and recording dates will keep the Jimmie Lunceford band hustling. The musical aggregation is currently playing a week at the Adams Theatre, Newark, N. J., which will be followed on Dec. 12 with a week's staw at the Harlem Apollo and the week following that at the Savoy Ballroom.

In between these personal appearances the band is making with the melody at the studios of Manor Records. They are required to cut twenty-four sides as part of their three-year exclusive contract before the end of the month when the Petrillo recording band goes into effect. Sat.

HELPED JIMMIE

12-13-47

Lunceford fans will recognize the current leaders. Pianist Ed Wilcox and saxophonist Joe Thomas, who helped Jimmie spark the crew at Fisk University, are the current co-batoneers. They are happy with their recent tour which established that a band of sound musicianship can prosper without a "name" frontman.

Critics were loud in praise that the current combination compared favorably with the original which had its heyday in the 'Thirtys when it listed Sy Oliver, Trummie Young and Willie Smith among its number. Incidentally, these and other alumni will appear at the Apollo in a musical get together to swing out as of yore.

12-13-47

Ed and Joe are following in much the same pattern of the Glenn Miller band to create a living memorial to its former leader.

53c(2)(a) 1947

Lunceford (Edwin Wilcox)

Edwin Wilcox Voted New Leader of Lunceford Ork

Pittsburgh Courier Sat. 8-23-47
P'tsburg, Pa.

NEW YORK—Edwin Wilcox, one of the outstanding veterans of the Jimmie Lunceford's band, has been voted leader of the crew that will carry on in the late maestro's name.

The "new" crew will feature Joe Thomas and Earl Carruthers and the type of music Jimmie made famous before his untimely death. The new leader of the band is planning a memorial tour of the country. Sat. 8-23-47

The band will have its first showing here at the Apollo Theatre when that house re-opens for the season next Friday. It will be on a bill that will star Billy Eckstine and offer a galaxy of Harlem favorites. One of the best piano players in the country, Wilcox was with the Lunceford band at its beginning. He was very close to him in life and was the first choice to lead on where Jimmie left off. Sat 8-23-47

Lunceford Band Sets Scholarship

Pittsburgh, Pa.
Courier.
Sat. 11-15-47

NEW YORK — The Jimmie Lunceford band is carrying on the tradition of its late batoneer musically and in other ways. The famed aggregation, which is under the coleadership of Eddie Wilcox and Joe Thomas, is buying the old Universal musical shorts which featured the famous Lunceford crew in its heyday. 11-15-47

Purpose of the acquisition of the films is for their re-release in conjunction with the band's tour of the country which begins at the Apollo Theater in New York early next year. Profits from the reissued films will be utilized in establishing a memorial to the late musician. It will take the form of a scholarship. Jimmie's alma mater, Fisk University, will administer the Jimmie Lunceford Scholarship.

Time

NELLIE LUTCHER
Dust, and a kind of deedle-dee-dee.

MUSIC

Hurry On Down

A husky nightclub handyman shoved the Steinway out to the center of the floor. The lights went down; over a shattering fanfare, a voice roared out the name that in the past month has become the talk of Manhattan's barfly set. Nellie Lutcher, a buxom 5 ft. 9 in a long white gown, swept in. 10-20-47

Back in the dark, drums were softly brushed. Nellie struck a big fat chord. Underneath the piano, her gilded sandal began to slap the floor. And with a pixyish glance up into the smoke-filled spotlight, Nellie was on her way. From behind a shiny gold tooth came a big voice with dust in it—singing *Hurry On Down,* a husky tune Nellie herself wrote. First, her piano accompanied her with knotty background chords while she sang; on a second chorus, she accompanied the piano (which she plays in a style reminiscent of the musician she most admires, Duke Ellington) with a kind of happy deedle-dee-dee whisper. Chicago, Ill.

Nellie is a showman who spreads fun with darting glances and impish inflections. Says she: "I've got to feel what I'm doing and I'm not happy until my audience feels it too. . . . I can sense it, I can tell from their faces." Mon.

Manhattan's Café Society Downtown isn't the first place Nellie has crowded with admirers. People have been listening to her ever since she was eight, when she played the organ in the Baptist Church in her home town of Lake Charles, La.

She quit high school to play piano and sing in a band in which her father played bass, and Bunk Johnson played cornet. Hollywood has been hearing her in nightclubs for the past five years, but Nellie didn't really begin to catch on until Capitol recorded her *He's a Real Gone Guy, Hurry On Down* and *You Better Watch Yourself, Bub.* Her first two records have already sold nearly a million copies. Last week Nellie, now 32, received Broadway's final tribute to a popular singer, Tin Pan Alley's rough equivalent to a Stalin prize. She was signed to appear at the Paramount Theater at $3,000 a week.

town of Lake Charles, La., nobody knew Nellie. — 9-29-47

About the first week in July, though, orders began to pour in. In New York disk jockeys Fred Robbins and Art Ford began to plug that first record—"Hurry on Down." So did the boys in Los Angeles. Then, later in July, Miss Lutcher's second record appeared—"He's a Real Gone Guy." Orders kept rolling in.

Nellie—as they also say in the trade—was moving. How fast, few outside of Capitol knew. But when Nellie Lutcher came to New York for the first time last

Nellie's yeedle-deedles sell high
News, New York, N.Y.

week and opened at Barney Josephson's Café Society Downtown, her two records had sold over a half a million each. With the exception of the sensational Jo Stafford-Red Ingle "Tintayshun" (NEWSWEEK, July 7) and the equally amazing Tex Williams's "Smoke, Smoke, Smoke (That Cigarette)," Miss Lutcher was outselling everything else in the Capitol catalogue—including offerings by Jo Stafford, Peggy Lee, and Margaret Whiting.

Good as Miss Lutcher is on records, New Yorkers dropping in on her eight-week engagement find she is even more effective to see. With gold tooth flashing and penciled eyebrows pointing up her every mood, her voice and piano run the gamut from a near whisper to an emphatic shout. In between words, she keeps up the heavy rhythm of a patting foot with a few well-chosen yeedle-deedle-bleeps and diddle-daddle-blips. And everything she does is either her own composition, as in "Hurry on Down" and "He's a Real Gone Guy," or her own arrangement, as in "My Mother's Eyes" and "Let Me Love You Tonight." Hence, Nellie is not at home to the songpluggers and composers and arrangers now knocking at her door. "What," she asks, "do they think *I've* been doing all these years?"

Nellie Was a Daisy

News, New York, N.Y. 9-29-47

When Nellie Lutcher's first Capitol record came out in June, nothing—as they say in the trade—happened. Nor did anybody expect much would. Dave Dexter of Capitol had hounded his firm into waxing the Negro singer-pianist because he was sold on her original style and individualized arrangements. But outside of the patrons of a few jive spots in Los Angeles, and the folks around her old home

53c(2)(a) 1947

Lucky Millinder

Millinder Gets Scroll From A. and T. for Broad Views

53c(2)(a) The Afro-American 1-11-47
Baltimore, Md.

Six Nationalities Work, Travel, Live Together Without Friction

GREENSBORO, N.C.—The successful experiment in which a band of mixed musicians played together throughout the South was recognized via a citation to Lucky Millinder by the student board of A. and T. College here Saturday afternoon. Sat. 1-11-47

Presentation of a scroll, lauding him for his contribution to the goal of liberalism in the popular arts, was made by Reginald Reeves, head of the student group which presented the Millinder band in a benefit for the scholarship fund. 1-11-47

Early last year Millinder added the first white member to his organization in an extensive rebuilding move. At the time he explained that he felt the time had come to "do away with jim crow attitudes."

Before his rebuilding program was over he literally had put together an "all-nations" crew with an Italian, an Armenian, an Irishman, a Jew, an East Indian among his band members.

The result was gratifying. Not only have the men worked together without friction but the band has travelled and played all through the South without incident.

53c(2)(a) 1947 Mills Brothers

'Like Father, Like Son' Reversed In Case Of The 4 Famous Mills Boys

(53c(2)(a)) Defender, Chicago, Illinois

Sat. 3-15-47

By MILDRED JOVIEN

NEW YORK—When John Mills Jr., one of the original members of the Mills Brothers quartet, died 11 years ago, it seemed as though an early end had come to one of the most popular harmony acts in show business. But fans hadn't reckoned with the boys' father and vocal trainer, who was then running a successful barber shop in Philadelphia.

Father John stepped into the bass spot less than a month after young John's death, and hardly a listener was aware of the change. He sings with the group today, proudly sharing the triumphs of his three sons: Harry, who sings baritone, and Herbert and Donald, tenors.

The Mills Brothers, currently featured on NBC's "Kraft Music Hall," were born in Piqua, Ohio. They earned their first money singing for the customers in their father's barber shop in Bellefontaine, Ohio, where they later settled. When the family moved to Cincinnati, the boys won jobs with a local radio station and soon were singing on 13 local and network programs each week. After a series of midwest vaudeville dates, they came to New York to open at Connie's Inn in September, 1930. They began their first New York network radio program that same year and made their debut at the Paramonut Theatre in 1931 with Bing Crosby, who also was making his first Paramount appearance.

Since then, they have been starred on many radio programs, appeared in motion pictures, played vaudeville and club dates coast-to-coast, and made five European tours. Popular with European audiences, they are booked for another tour abroad soon. Sat. 3-15-47

The boys are all married to former professionals, and Don, the only brothed with children, has two boys and two girls, ranging in age from two to 10. The Brothers' mother still lives in Bellefontaine, where Herbert also maintains a home. Donald and Harry reside in Los Angeles. Sat. 3-15-47

53c(2)(a) 1947 Phil Moore

Phil Moore Named Head of West Coast Record Firm

The American, Baltimore Md.

HOLLYWOOD — Black and White Independent Record Company teed off recently by appointing the "Shoo Shoo, Baby" cleffer, Phil Moore, to a musical directorship.

Multi-talented Phil is the first colored man to assume such a position with a top indie firm which originally produced the "Open the Door, Richard" ditty.

Moore will direct all musical activities on the Black and White label from Hollywood.

Native of Oregon

Phil's former residence was Portland, Oregon, where he first evinced interest in music at the age of eight.

After leaving his home town, with piano, arranging, singing and writing at his fingertips, he settled down in Hollywood.

Shortly after his arrival Phil undertook a five - year stint at Metro - Goldwyn - Mayer Pictures where he arranged and composed for every kind of film and often conducted the studio orchestra.

Fllowin ghis resin , jOe wawt

Following his resignation from MGM he formed the famous "Phil Moore Four" and played Manhattan's famous niteries.

53c (2)(a) 1947

Josephine Premice

Anthropologist to Singer Is Jo Premice's Real Life Story

Baltimore, Md.

NEW YORK (ANP)—A father's belief that interest in a thing should lead to "all-out study" of that thing is responsible for a fledging anthropologist's turning from her scholarly career for a place in the musical comedy field as a singer. Sat. 12-27-47

The would-be anthropologist is Josephine Premice, a native of Haiti, who came out of Columbia University with a B.S. degree two years ago and is now singing a lead role in "Caribbean Carnival," a Calypso musical which folded at the International here after 11 showings.

Miss Premice says this theory goes back to the day of her birth 21 years ago. She came to the U.S. when 10.

Theory of His Own . . . . . .

"My father brought me up to believe that yo ushould really study anything you're interested in. If I as much as dabbled in a mess of paint, he'd hustle me off to art school. I f I touched an instrument, I'd be whisked off to a conservatory," she said.

This theory held true when the singer was studying anthropology at Barnard College. She wanted to do anthropological research on folklore and dances of Haiti, so she trnasferred to Columbia and began studying.

At 19, she began lecturing at various colleges and one day realized she was "illustrating" the dances more than she was talking about them.

An offer to dance in a show was quickly snapped up, her first Broadway appearance being in "Blue Holiday." At the same time, she discovered a liking for singing.

On day she was to appear on a benefit show with another dancer who did not wan to perform because the two danced somewhat similarly. Miss Premice elected to sing—and another career loomed as an interesting possibility.

She has sung at the Village Vanguard and Blue Angel, and recently completed a nationwide tour with Josh White. In the "Carnival," she is co-starred with Pearl Primus, the Duke of Iron and Claude Marchant.

She is preparing a book on African dances.

Broadway Report:

How an Anthropologist Got to Musical Comedy

PM New York, N.Y. Thur. 11-4-47

Two years ago Josephine Premice came out of Columbia University with a B.S. degree and a determination to be a scholarly anthropologist. But tomorrow night's new musical, *Carribbean Carnival*, will open at the International Theater with the same Miss Premice, one-time would-be anthropologist, among its gayest performers.

The jump from one field to the other is "the story of a theory," Miss Premice said backstage yesterday after a rehearsal. The theory goes all the way back to Haiti where the young singer was born 21 years ago. Thur. 11-4-47

"My father brought me up to believe that you should really study anything you're interested in. If I as much as dabbled in a mess of paint, he'd hustle me off to art school. If I touched an instrument, I'd be whisked off to a conservatory."

Her father's theory came into sharp focus when Miss Premice was studying anthropology at Barnard College. The girl who had left Haiti to come to the U. S. when she was 10 wanted to do anthropological research on the folk lore and dances of her native country. She transferred to Columbia University's School of Science for her fourth year of college, and began studying dancing.

After getting out of school at 19, Miss Premice started lecturing on anthropology at Howard, Cornell, Jefferson and other colleges.

"One day I suddenly realized I was illustrating native dances more than I was talking about them," she said. "Then a producer asked me to go into his show and I was on my way, exchanging textbooks for costumes." Thur.

While dancing in her first Broadway show, *Blue Holiday*, Miss Premice discovered she liked to sing, too. Following her father's precept, she began studying.

Soon after, a benefit show came up, and the star didn't want to dance on the same bill with Miss Premice because she felt that their work was too similar. 11-4-47

"Dad said, well then sing . . . don't dance," Miss Premice recalled. "I had never sung in front of anyone except my friends. And to say the least, I was very dubious and very scared."

But everything turned out so well that Miss Premice has become almost exclusively a singer. It is as a singer that she will be featured in tomorrow's *Caribbean Carnival*, a Calypso revue which stars the fine American dancer, Pearl Primus. The Duke of Iron and Claude Marchant are featured along with Miss Premice.

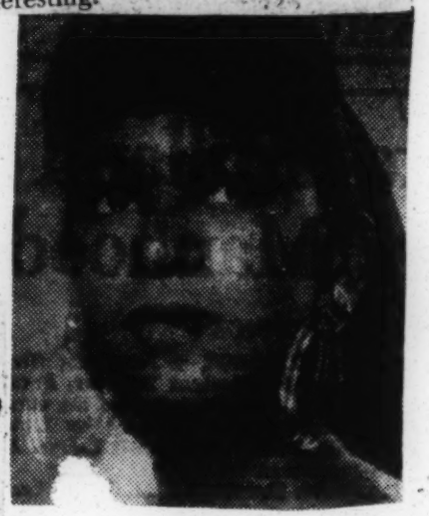
As her singing career blossomed, Miss Premice got engagements at the Village Vanguard and the Blue Angel. She recently returned from a tour with Josh White which covered 30 states.

She and her "theory" have gotten her into such mischief as playing the cello and violin, making copper and silver jewelry and designing the costumes she wears off and on stage.

In between rehearsals for *Caribbean Carnival*, she has been preparing a book on African dances, which will include sketches she made in Haiti several years ago.

"I don't think I'll get down to real work on the book very soon, though," Miss Premice said, "You see, my father doesn't know about it yet. And the other day he saw me shifting furniture and must have gotten the idea of my taking up interior decoration.

"Because in this morning's mail there were several pamphlets all about how to fix up a home. And, I have to admit it, they were interesting."



Josephine Premice will sing in *Caribbean Carnival*, Calypso musical opening tomorrow night at the International.

Pearl Primus Opens New Dance Studio

Daily Worker

Pearl Primus, one of America's best known dancers, announces the opening of her new dance studio at 741 Eighth Ave., in which she will personally instruct classes.

N.Y. Daily News 6-17-47

Miss Primus said that she will teach modern dancing, the primitive and authentic African, West Indian, Haitian and Calypso techniques, and, in addition, will give instructions in rhythmic pantomime, which is designed as a body builder, rather than as a dance form.

Tues. 6-17-47

Miss Primus recently was starred in the revival of Show Boat, which had a long run on Broadway and has just completed a cross-country concert tour in which she appeared in 23 cities.

"Little Primitive"

Time Mag. Chicago, Ill.

Seven years ago, a squat, powerfu Negro girl named Pearl Primus, who hac just graduated in biology from Manhat tan's Hunter College, was ringing doorbell in search of a laboratory job. She did nc find the job, but she walked into an NY group that started her dancing. Last week at the University of the Dance at rustic Jacob's Pillow, Mass., where Pearl Primus was a guest artist, students saw one of the U.S.'s most spectacular dancers in terrific action.

Mon. 8-25-47

Stomping Dignity. Pearl Primus is no filmy ballerina. Her forte is force. Says she: "My body is built for heavy stomping, powerful dignity." She usually dances to an accompaniment of pulsing drums. In one of her new works, *Santo*, a psychological study of the clash of Voodooism and Christianity in Cuba, fascinated students watched an exhibition of primitive, panther-like power and grace. In *The Shouters of Sobo*, a work based on the traditions of African stonecutters, students got a lesson in gripping, concentrated intensity. With muscled shoulders hunched over bended knees, her powerful arms pounding, her whole body dynamically dramatic, everything about her was directed downward with terrible force.

Less than a year after she started dancing, Pearl Primus won a New Dance Group scholarship, later studied with Doris Humphrey and Charles Weidman (TIME, July 28), who called her "my little primitive," and West Indian Dancer Belle Rosette, who taught her how to freeze her mobile features and saucer-white eyes into demoniac, war-mask grimaces.

After her smash debut in a New Dance Group recital, Pearl danced in Manhattan nightclubs, where she was a sensation, and as Sal and Dahomey Queen in *Showboat*. But after eleven months, she quit the show for more study. Since then, she has made concert appearances throughout the U.S. Wrote the New York *Times's* sober dance critic John Martin: ". . . It would be unfair to classify her merely as an outstanding Negro dancer, for by any standard she is . . . outstanding . . . her dances are all fine and authentic in spirit, well composed and danced with great technical skill as well as dramatic power."

Acrobatic Anthropologist. Like another outstanding Negro dancer, Katherine Dunham, Pearl, now 27, is a serious student of anthropology which, she claims, has a direct bearing on her art. She is now working for a Ph.D. at Columbia University. Says she: "What I try to express in my dancing is the culture of the Negro people. . . . I am not preaching a 'back to Africa' movement. I am simply trying to show the Negro his African heritage and make him see that his culture had a dignity and strength and cleanliness. . . . I don't know yet what I have to say about my own life or place in my own land. But some day I hope to be able to say, 'This is my expression, this is what I have to say.'"

Time Magazine Chicago, Ill. mon. 8-25-47

PEARL PRIMUS
Nothing filmy.

53c(2)(a) 1947

Recordings

Some Bands Cancel Play Dates for More Waxing

Basie Has More Than 300 in Backlog; Vocalists, Not Under AFM, in Clear

NEW YORK — With James C. Petrillo, musicians' union czar, having announced his intention to ban the making of recordings by members of the AFM after December 31, many leading recording artists are waxing as many platters as they possible can in order to increase their backlog of recording to the brim before the deadline.

A great many name bands, such as Count Basie, Sam Donahue, Illinois Jacquet, Buddy Johnson, Louis Jordan, Lionel Hampton, and others who already have quite a number of unreleased masters in the hands of their respective recording affiliations, will nevertheless continue to cut at a furious clip until the end of the year.

Some bands have even gone so far as to cancel lucrative bookings in order to devote more time to the making of records. Ted Weems, for instance, has ordered his bookers to cancel a week of dance dates, following his current Strand Theatre engagement, so that he can do at least five record dates for Mercury.

Count Basie Unaffected

Basie, who has been making records since 1936, is one whose status will hardly be affected by the Petrillo ban.

He has made more than 300 records for the Decca, Columbia and RCA Victor labels which can be put on the market at any time.

Since Petrillo's announcement, Basie and his band have done two record dates and will wax at least 12 more sides for Victor on the west coast following their engagement on stage of the Million Dollar Theatre in Los Angeles this week.

Some of the younger bands, such as Jacquet, Donahue and Johnson, who have been recording for shorter periods of time than the Basies, Ellingtons, Dorseys, and others, and consequently have smaller backlogs of records, will be going all out in their record-making activities during the next two months.

Jacquet to Cut 25 Sides

Jacquet, under contract to the Aladdin label, has only five unreleased masters available for release after the ban, but intends to cut at least 24 more sides.

Johnson has about 15 masters in the Decca files and has been set to do three sessions for that company during November and several more next month, the majority of which will be his own compositions.

Johnny Moore's Three Blazers, one of the first units to foresee the Petrillo ban, spent three weeks in Hollywood recording for the Exclusive label, during which time they waxed 36 numbers and additional material for two albums.

Singers, Vocalists Different

The Blazers have now made enough records to last the Exclusive waxery for at least two years, and in all probability will cut even more sides before the ban goes into effect.

The situation with the popular recording singers differs from that of the bands and other musical units.

Vocalists, who are not under the jurisdiction of the AFM, will be able to continue recording with voices supplying their background in lieu of musical instruments.

However, one vocalist who will be silenced on records is Billy Eckstine, former band leader, who is a member of the AFM.

Eckstine May Quit AFM

Eckstine may, however, resign his membership in the AFM in order to be able to compete with such singers as Crosby, Como and Sinatra, who will continue to

In Salt Lake City, Basie expressmake all-vocal records.

Jacquet, who had intended to develop his present unit of six men and himself into a full 17-piece band after the first of the year, announced this week that he has decided against organizing a big band because of the forthcoming record strike.

In Salt Lake City, Basie expressed the hope that some settlement might be effected between the recording companies and the AFM.

May Hurt Young Bands

"I'm just one member of the AFM," declared the Count, "and I can just abide by the ediicts of the union, and that's that.

"As far as I am concerned, personally, records have been responsible for every bit of the success I've had as a bandleader.

"The ban is going to hurt the young bands that are struggling to reach the top, and will certainly stop the development of new names in the business.

PETRILLO SETS RADIO DEADLINE FOR FEB. 1

CHICAGO—James C. Petrillo said here last week that "as of Feb. 1, 1948, when all current radio contracts expire, musicians who comprise commercial radio bands will be ordered off the air.

53c(2)(a) 1947

June Richmond

June aims for heights in 1948; right now, she's doing all reet

LOS ANGELES TRIBUNE, Calif. 10-4-47

NEW YORK — (CNS) .... "Little" June Richmond sat in a corner of her W. 45th st. apartment, cuddled up in a big armchair. She was wearing a black chiffon negligee which she described as "jazzy". One red toenail peeked through a pair of gold slippers. She was reminiscing about the long road tour with the Ink Spots which took her to California, Canada and in between. In Chicago she worked for Walter Winchell in the Damon Runyon Benefit. In Hollywood she was luncheon guest of Humphrey Bogart on the set of "Treasure of the Sierra Madre" and laughed every time Walter Huston, veteran actor, had to take orders from Director John Huston, his son. In a Quebec hotel, her breakfast was rolled in every morning while she lounged lazily in her suite, a la movie star.

But the best thing that happened to the singer who stole scenes of the Broadway musical "Are You With It?" last season is that she got married. Just 7 months ago. The groom is Robert Wood, a dress designer, who dreams up creations to flatter June's "little figure" of 220 pounds. The two are gourmets, which means they like to eat. According to June, Bob makes the best chili possible and Bob insists June can match Oscar at the Waldorf when it comes to Italian spaghetti, pies and cornbread—cake style.

June, since causing the critics to look again at the great big gal with the huge voice which rocked the Century theatre each performance in the title song "Are You With It?" and "Poor Lil' Me", has been offered a sizeable part in "Empress Josephine".

"When 'Josephine's' curtain comes up", she said, pulling on her "jazzy" gown, "I'm lounging on the stage in a gor-geous negligee, posing prettily for the people". She laughed. "I lounged so well that they wrote in a bigger part for me". The show goes into rehearsal in late October, when June returns from a road tour which includes the Howard theatre in Washington, the Apollo in New York and the Regal in Chicago.

June, who doesn't smoke or drink, is concerned about her future. Already a top ranking star who demands her rights in showbusiness, she's laying the groundwork to make '48 her biggest and best year. June has come a long way. For years she was vocalist with Andy Kirk. Then she went on her own. She's been fighting furiously ever since for the parts and salaries she believes are rightfully hers.

"I must surely be destined to be a big woman some day," she said seriously, "for all I've been through," We took one look at little June and decided she was a big enough woman right then.

53c(2)(a) 1947

Bill (Bojangles) Robinson

Sullivan Lauds Robinson At Mammoth N. Y. Show

53c(2)(a) Daily World

Atlanta, Ga.

By GLADYS P. GRAHAM

NEW YORK—(ANP)— Some 17,000 spectators and over 100 leading figures of stage, screen, radio, sports and night club entertainment heard Edward Sullivan, noted columnist, producer and co-chairman of the mammoth New York University-Bellevue Medical Center fund, commend Bill (Bojangles) Robinson internationally known dancer, as one of the most liberal and devoted citizens to public causes of "our time."

The veteran performer, who is nearing 70, was considred as having more benefits to his credit perhaps than anyone in show business and has been listed on every major benefit given in New York and elsewhere when he was within commuting distance. Dr. Edward Bernecker, commissioner of hospital represented Mayor O'Dwyer who was unable to attend due to his physician's orders.

Sat. 11-6-47

CAMPAIGN FOR CENTER

The three hour entertainment was given at the Garden to step-up the campaign for the new medical center which will be located along Franklin D. Roosevelt drive and will give health coverage to persons in the lower income and middle brackets, house new research teaching laboratories and the Institute of Rehabilitation and Physical medicine among other facilities planned.

Sat. 11-6-47

Topping the show along with Bill Robinson were Helen Hayes, Roxy theatre show, Sugar Chile Robinson, Music Hall Rockettes, Frank Sinatra, Gene Tunney, Milton Berle N. Y. U. Interracial Glee Club, Velez and Yolanda, Morton Downey, Hank Greenberg, Lanny Ross, Jack Dempsey, Paramount show, Tip Tap and Toe, superb dancers, Ted Weems and his orchestra, Al Bernie, Mel Torme, Connie Boswell and Charlie Spivak among others.

53c(2)(a) 1947

"Sugar Chile" Robinson

State Senator 'Saves' Sugar Chile Robinson Performer: Turns Actor

The Call - Kansas City, Mo.

DETROIT. — (ANP) — State Sen. Joseph A. Brown, only Negro member of the Michigan State senate and one of the few remaining Democrats, was a life saver for little "Sugar Chile" Robinson, the child boogie-woogie artist, as far as labor laws of this state are concerned. Fri. 3-14-47

A child labor law bill introduced in the senate a few days ago dealing with ages and working conditions of children had a professional or performers' clause which designated that children performers must be part of a traveling theatrical company.

Sen. Brown says, after having read the bill, he immediately thought of Sugar Chile whose work is more or less of the solo variety. Through contact with the senator who introduced the bill, Brown was able to have it altered so as not to affect the tiny boogie-woogie king or any other child solo performer in this state.

DETROIT. — (ANP) — "Sugar Chile" Robinson, who has stood music lovers throughout the country on their proverbial ears with his boogie woogie piano playing, has turned actor and was the highlight in the civic opera, 'My Maryland," which played at the Masonic auditorium here the past week. Fri. 3-14-47

The little fellow was given speaking lines, which, after less than a week's rehearsal, he performed splendidly, so much so that critics acclaimed the little fellow as possibly as great an actor as he is piano player.

Besides his speaking lines the little wizard accompanied Miss Annabelle Hill.

Robert Anderson

PIANIST ROBINSON & FELLOW ACTORS
No end to the job.

Sugar Chile to the Rescue

Time Chicago, Ill.

Nothing like it had ever happened to a Sigmund Romberg operetta before. In Detroit, the Civic Light Opera Association decided that Romberg's *My Maryland* needed a bright boy to jive it up a little—and they knew just the right boy to do it. Frank ("Sugar Chile") Robinson, a young Negro (who is eight according to his father, eleven according to school records) is a piano-playing natural. Mon. 3-17-47

There was no suitable role for him in the operetta, based in part on the Barbara Frietchie story.* So the manager wrote in a speaking part for him. Sugar Chile, already a movie veteran (*No Leave, No Love*), brought the house down when he fell on his knees and burst into tears before Barbara Frietchie. But most of the audience had really come for Sugar Chile's between-the-acts boogie-woogie. Last week *My Maryland* did an unexpected business at the box office. Chicago, Ill.

Pint-sized Sugar Chile, who sat at the piano with his back to the audience, swung his legs in a savage rhythm, played a rumbling bass. Sugar Chile still cannot reach an octave easily, but says "I can do it with a little jump." Time

* Completely legendary. After writing his famous poem about Barbara, Poet John Greenleaf Whittier was told that Stonewall Jackson did not even pass the Frietchie house in Frederick, Md. and that if he had, Barbara could not have leaned out the window to speak her impassioned lines ("Shoot, if you must, this old gray head . . .") as she was bedfast at the time. Snapped Whittier: "It seems to be admitted that Barbara Frietchie had a Union flag in her house; if she did not show it on that occasion, so much the worse for Frederick City."

As an actor, Sugar Chile was as happy as his audience. Said he last week: "It's like a jigsaw puzzle. You come to rehearsal, do a little bit, then they put it all together. When the show goes on, you walk out, say your piece and that's all there is to it. When you play the piano, you really gotta play loud, then you gotta bow, then play again. You never know when you're through." Mon. 3-17-47

53c(2)(a) 1947

Hazel Scott

Hazel Draws 175,000 Afro American First Week at Roxy Baltimare

NEW YORK—Hazel Scott, returning to Broadway for the first time in two years, concluded her first week at the famous Roxy Theatre, Wednesday, April 30, playing a total of 29 shows, averaging 6,000 a show and drawing close to 175,000 cash customers.

In between shows, Miss Scott is working on her concert material for her 1948 tour of the Carribean, South America and Central America. Sat. 5-10-47

Hazel Scott Returns To Stage At A High Broadway Salary St. Louis Argus

53c(2)(a) St. Louis, Mo.

NEW YORK, (ANP)—After an interval of two years, Hazel Scott, popular pianist, again opened a limited engagment at Broadway's Roxy theatre last week; According to Marvin Kohn, this time "she goes into the Roxy at one of the Broadway, $1,500 per week more than she received two years ago." For the first time, her appearance rates top billing in that she does not share the number one spot with any of the other artists on the bill. Fri. 5-2-47.

Miss Scott opens the program with her own composition, "Rainy Night In G," and follows this with a vocal rendition of "The Man I Love," a song which she did in French in Warner Brothers "Rhapsody In Blue." The performance concludes with a swing arrangement of the Heifetz classic "Hora Staccato." The stage show closes with a ballet of male and female dancers doing a classical and swing routine around her as she plays first in classical style, Beethoven's "Fur Elise."

In harmony with the occasion, Miss Scott's gowns were created by a well-known Fifth avenue dress designer at a cost of over $2,500. Sat. 5-2-47

Hazel Scott Heads Show At Roxy Chicago Defender Sat. 5-3-47 Chicago Ill.

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THE Courier Salutes

HAZEL SCOTT-POWELL

. . . for Philanthropic Deeds

takes pride in saluting a woman whose contributions are tangible and material.

The Courier this week salutes with pride Mrs. Hazel Scott-Powell, stage star, radio artist, mother, wife and humanitarian!

Once in a long while, unusual women, in rare quantities, come across life's stage and leave impressions which make indelible imprints upon the minds of everyone, of all races, and in all planes of life. Such a woman is Hazel Scott, who by virtue of two great acts of humanitarianism during the past month has shown that she possesses all the qualities which make up true greatness in heart, soul, spirit and nature. Sat. 5-3-47

To the Damon Runyon Memorial Cancer Fund, unselfish Mrs. Powell gave her check for $1,000, generously, and without fanfare. That was her blow against the dread disease which would snuff out the lives of one of every eight persons, if not curbed.

Hardly two weeks had passed before she went to Wareham, Mass., and gave a concert in the Town Hall. And once again she showed the great heart which stamped her as a true humanitarian. Pittsburgh, Pa. Courier

She gave the entire proceeds, $1,500, to the little five-year-old Irma Santos and her distressed family. Irma had to have both her legs amputated because of exposure, and her family was in dire need. To help all around, came the wife of Congressman Powell, and little Irma was made happy in her pain.

For these deeds, and her other unselfish, generous acts towards helping the race to which she belongs, in civic life, and yet maintaining her duties as just another American housewife, wife, and mother, the aura of greatness surrounds the head of Hazel Scott Powell. Sat. 5-3-47

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HAZEL SCOTT POWELL, kept busy these days at the summer home of the Powells by the illness of her famous husband, Congressman Adam Clayton Powell Jr., is shown on the porch of the Cuoque, L. I., retreat with her son and the child's grandfather, Dr. Clayton Powell. Adam "Skip" Powell is now a year old. Gotham's noted Congressman is recuperating from a recent heart attack in classical style, Beethoven's tion's capital.—Dottin photo.

Chicago Defender 5-17-47

53c(2)(a) 1947

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Chicago Defender Sat. 5-3-47

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MILDRED SMITH of *Beggar's Holiday* is a Cleveland girl who has an M.A. in psychology from Western Reserve University in her home town. "I loved Cleveland," she said. "New York has never been home to me. All my schooling was in Cleveland, and my mama and dad are still there. And then I like the space out there. I become it better or it becomes me better. From the bus or the streetcar it's a mile through the woods to my house. . . . It's hard to talk about mama. She's my inspiration. It sounds trite, but it's true. She's worked very hard for us kids—but she's not a doting mama. She's always stayed in the background, never even seen one of my shows. But I always feel mama's behind me. . . . I used to have my own radio program in Cleveland when I was nine years old. I was a has-been at 16 with an inferiority complex. People were always saying, 'She was such a lovely little singer as a child.' . . . I really like the theater. I'm not at all interested in the glamor and don't think I ever will be. I find trouble in putting on make-up. I don't like it. I have friends who remember me as a little snub-nosed kid in pigtails and that's the way I want them to know me. I almost invariably wear sports clothes. Suits and skirts and Sloppy Joe sweaters are practically all I have in my wardrobe. . . . As for love, love and truth are almost synonymous. Psychologically, love is an emotion. But I'd rather say that passion is an emotion but love exists. The thing that you turn on and off is passion. This year you're head over heels in love with some guy, the next year you've forgotten all about him. Passion is something that one feels physically that can grow deep into love. Love is more—unselfishness and comradeship and all those things that go on forever, and you can get sentimental about it if you really want to."—IRA PECK

Mildred Smith
Afro-American

Stardom Bound
Baltimore, Md.

NEW YORK—Mildred Smith of "Beggar's Holiday" is a Cleveland girl.

The tens of thousands who saw her at the Broadway Theatre in New York, applauded her superlative acting. Sat. 4-5-47

She carries a leading role and is regarded as one of the most gifted members of the cast. Her stage experience belies her years.

Was Child Prodigy

A child prodigy, she was singing over the radio at the age of nine. Later, she had her own program on the air three times weekly for four years in her home town, where she starred in campus productions at Western Reserve University.

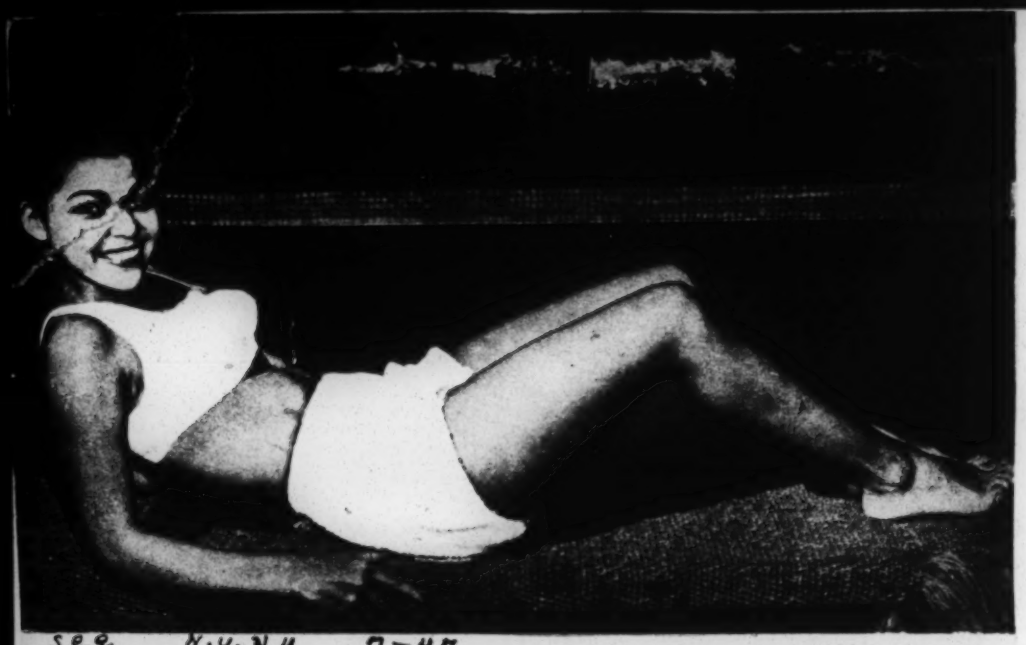
She was brought to New York for an Eddie Dowling production in 1944 after getting her M.A. in psychology. Sat. 4-5-47

She has had splendid success since playing in "Men to the Sea." Other plays included "Mamba's Daughter," "St. Louis Woman," "Lysistrata" and "Blue Holiday."

Busy In-Between

In between plays, she has taught high school English and served as director of educational activities at the Cleveland Health Museum. 53c(2)(a)

MILDRED SMITH
She maintains her starring role in "Beggar's Holiday," which opened Saturday at Chicago's Schubert Theatre after a three-month run in New York.



See N.Y., N.Y. 7-47

Mildred Smith holds a Flora S. Mather College M.A. in psych. While teaching at Cleveland's Central High, she received stage offer paying five times as much. She's in *Beggar's Holiday*.

53c(2)(a) 1947

Muriel Smith

Over the rattle of teacups, Helen Hayes, Muriel Smith and Emily Roosevelt, get together to discuss the opening of a drive for subscriptions for next season's concerts by the New York City Symphony. Miss Roosevelt is chairman of the Women's Committee on which Miss Hayes serves as head of the Subscription Campaign Committee and Miss Smith as chairman of the Junior Division.

'THE CRADLE WILL ROCK': Howard da Silva, who plays Larry Foreman, and Muriel Smith, who will sing the role of Ella Hammer in Marc Blitzstein's opera, to be given at the City Center on next Monday and Tuesday evenings, discuss the performance with Leonard Bernstein, who will conduct the NYC Symphony for the presentation. Miss Smith, by the way, will give her first Town Hall recital on Friday afternoon, Dec. 12.

Muriel Smith Prepares For Her Town Hall Debut

Muriel Smith, the 24-year-old singing star of *Carmen Jones*, will make her Town Hall debut Friday afternoon, an occasion she faces calmly, confidently and realistically.

"I'll see what the critics have to say," she remarked hopefully the other day, "and from there on in I'm sure the career will take over as it always has."

Her career and hard work have always been foremost in the life of this young New York girl. Music began to occupy here even during her student days at Theodore Roosevelt High School in the Bronx. She performed in all the school operettas, playing leads in various Gilbert and Sullivan productions.

Muriel's education and musical development were threatened when her parents separated, but mother worked hard and managed to keep Muriel studying. Muriel's first great break came when, through a chance meeting with Sally Westmoreland, a coach at Curtis Institute in Philadelphia, she got an audition and subsequently a two-year scholarship.

Studied at Curtis Institute

Fortunately, Muriel's godmother lives in Philadelphia and offered her a home while she studied at Curtis. Occasional remittances from her mother bought her the little things to keep her going towards her musical future. However in the second year money ran so low that Muriel was forced to get to work in a photo laboratory in her very meager spare time.

Aside from the training, being a student at Curtis meant seats to many musical events and a chance to meet the great. Muriel treasures the fact that she has met and talked to Toscanini and Sir Thomas Beecham among others.

It was during her second year at Curtis that Billy Rose signed Muriel for the starring role in *Carmen Jones*. Only 19 at the time, she tried to look as Spanish and sophisticated as possible at the audition to Rose's amusement.

Even before the Broadway opening, Broadway hailed this newcomer as the Cinderella story of the year. Here was an unknown who was suddenly given the limelight as the star of the year's biggest Broadway musical.

Muriel Smith, of *Carmen Jones* fame, will give her first Town Hall recital Friday afternoon.

The show opened and at first Muriel sang the title role eight times a week. She established some sort of record by singing for 28 straight performances. However, the strain proved so great Muriel felt she could not get going.

"In the midst of all that excitement and happiness," Muriel said. "I just wanted to get away, as far from Broadway as possible."

Billy Rose solved the problem by hiring an alternate which made the going easier for Muriel. She remained with *Carmen Jones* for four years, finally closing in the hinterlands last season.

This past September Muriel went on to her second Broadway play and first straight drama—*Our Lan'*. Again she was well received by the critics, although the show's run was unfortunately brief. Most recently she appeared in the City Center of Marc Blitzstein's *The Cradle Will Rock*. At her Town Hall recital Friday Muriel will sing two songs by Blitzstein, as well as the standard concert repertoire.

Rigid Training For Her Debut

She has been training very carefully for the recital.

"It's just as I imagine a football player has to do," she said, "the rigid training. I am careful of colds, I don't drink or smoke and I get plenty of sleep."

In fact Muriel's teacher Alfredo Martino, has insisted that during the two-week period before the concert she stay at home nights and keeps out of the cold night air.

For the future, Mauriel wants to develop as a dramatic artist. While she was appearing in *Carmen Jones* she received a letter from Laurence Olivier inviting her to study with the Old Vic. Muriel hopes that some day soon she will be able to take advantage of this offer.

"My ambition is to study and to work very hard," Muriel said "and to be able some day to play *Antony and Cleopatra*."

Josh White Takes His 'Strong Stuff' on Tour

By John S. Wilson

As a result of a three month, coast to coast concert tour on which he drove 16,923 miles and gave 34 recitals, Josh White returned to town a couple of weeks ago with a batch of new songs and a bad case of laryngitis. If the laryngitis eases up in time to let him practice some of the new songs, they may be heard in the recital he is giving at Town Hall on Saturday at 11:30 p.m.

White's journeyings took him below the Mason-Dixon line but, though he refused to change his program (which included such "strong" items as *Strange Fruit, Free and Equal Blues* and *Joe Hill*) and would not allow segregation in his audiences, he ran into no trouble.

"I've been doing 'strong' stuff all my life," he told us the other day in a voice still hoarse from laryngitis. "A lot of people might have changed their programs in the South, but I wouldn't. People ask me how I have the nerve to sing that stuff down there. Actually it doesn't take any nerve. I got some letters from cranks and my wife was afraid, but nothing happened."

In many places, White was booked solely because of his association with *One Meat Ball*. Some of these audiences were a bit startled at the rest of his repertoire, but he got a fine reception practically everywhere he went. The only place where it looked as though he might have trouble was in Newcastle, Pa. He found himself on a program there sponsored by the Ancient Accepted Scottish Rite, a program on which he was preceded by movies, group singing and anti-Roosevelt jokes.

"When I announced *Strange Fruit*," he related, "a big guy in the audience got up and shouted, 'Yeah, that was written by a nigger-lover.' I got hot under the collar but I started to sing. While I was singing, this guy started down the aisle and other people joined him. They went through a door at the side leading backstage. I was sure there was going to be trouble. *One Meat Ball* was supposed to be my next number, but my manager signaled from the wings to sing *The House I Live In*. There was no applause for *Strange Fruit* and very little for *House*. Then I went offstage and outside. Those fellows were standing together under a tree looking at me. But I just walked on by and nothing happened."

Wherever he found an enthusiastic audience, White gave them as many encores as they wanted, sometimes staying on for three hours. His booking agent objected to this on the ground that the audiences would expect other artists to give equally long programs.

"If people want to hear it," White told the agent, "I love to give it."

When he was scheduled to sing for high school students in Winnetka, Ill., he was advised by his booker not to sing *Strange Fruit, Free and Equal Blues* or *Foggy, Foggy Dew*. These songs, he was told, were bad for kids.

"Kids are no dummies," White said. "They know what it's all about. I was supposed to give two recitals at the high school—one for kids from 14 to 18, and one for 12- to 14-year-olds. When I sang for the first group, they sent up notes asking me to sing the songs I'd been told not to sing. So I sang them. Then the principal asked me to repeat *Free and Equal Blues* and *Strange Fruit* for the 12- to 14-year group because they were good education. I found my best audiences in schools and colleges. When you get 2000 voices singing with you, it's the most beautiful thing you want to hear."

This was White's first tour. He liked it a lot better than singing in night clubs despite the fact that he sometimes had to drive 1300 miles between engagements.

"In a night club you have to do three shows a night," he explained, "and you compete with rattling dishes and drunks. At a concert, if people don't want to hear you, they don't come. I ran into some audiences that were scared to enjoy my songs after they got there. They'd start to applaud and then look around and be afraid to continue. When they wanted to be nasty and sit on their hands, I just threw the 'strong' stuff at them."

Josh White Says:

'Music Is a Mighty Sword Against Discrimination'

By Ann Seymour

At a time when discrimination against minorities is rampant and the color of a man's skin disqualifies him from all but the most menial tasks every weapon against those ills must be brought into play—take it from Josh White, great singer of American folk songs and topical songs of protest.

"Music is my weapon," said Josh, "and I use it every opportunity I get. Come on down to Town Hall, Saturday night, Jan. 18, and you'll see what I mean. People's Songs is sponsoring my concert and they write and publish the songs I use as a weapon.

"When I sing **White, Brown and Black Blues** or **Free and Equal Blues** I'm wielding a mighty sword, and when I sing **Strange Fruit** or **Talking Atomic Blues** I feel as powerful as an M-4 tank.

"Why, in Louisville, Ky., I sang **Strange Fruit** which is the most potent anti-lynch propaganda ever written. Mind you, this was in a Southern town—a representative Southern town—and the the people caught the message and reacted accordingly. Their reception was loud and long.

"A song, sung with the weight of a man's beliefs behind it carries a tougher punch than a speech with the most powerful words in Mr. Webster's big book in it.

JOSH WHITE

"The attention of an audience to a song is held by the accompaniment of the gultar, the sound of the voice, the lilt and swing of the tempo of the song and the forcefulness of the words lifts them out of their seats onto a magic carpet to where the words tell about.

"And in their minds and hearts they, too, are singing with me, believing with me what the words say. Believe me, a song is a helluva potent weapon."

singing star often drove 1,300 miles to some engagements, but prefers tours over night club work.

And Josh White

Josh White has joined the select circle of artists who can sell out Town Hall at a $3 top. Saturday evening, when he appeared there with his good friend, his guitar, the house was full, with many additional customers seated on the stage. And the crowd was entertained, and sometimes moved, by this generous program of old and new ballads, folk songs, blues, and the crusading songs for which he is famous.

But it was a little disturbing to find that Mr. White is beginning to lose some of his former simplicity with you it's the and directness in projecting some thing you want to of the numbers in his repertoire. Vocal tricks—scooping tones, singing off-pitch, etc.—are fine in blues numbers, but sometimes out of

34 Mixed Audiences Hear His Songs Against 'Hate'

Refused to Change Repertoire or Permit Segregation Above and Below Dixon Line

NEW YORK—(ANP)—Thirty-four mixed audiences above and below the Mason Dixon Line heard Josh White's "strong" songs on his recent 16,923-mile coast-to-coast tour.

Suffering from laryngitis since he returned here from his first tour, White reported no incidents by refusing to change his repertoire and not permitting race segregation of audiences.

His "strong" songs include "Strange Fruit," "Free and Equal Blues" and "Joe Hill."

'I've been doing 'strong' stuff all my life," White said. "A lot of people might have changed their programs in the South, but I wouldn't. People ask me how I have the nerve to sing that stuff down there. Actually it doesn't take any nerve. I got some letters from cranks and my wife was afraid, but nothing happened."

Pa. Audience Reacts

Audience reaction was not favorable in Newcastle, Pa., White recalled. Appearing on a program sponsored by the Ancient Accepted Scottish Rite Masons there, he was preceded by movies, group singing and anti-Roosevelt jokes.

"When I announced 'Strange Fruit' a big guy in the audience got up and shouted, 'Yeah, that was written by a n — lover,'" White said. "I got hot under the collar but I started to sing. While I was singing, this guy started down the aisle and other people joined him. They went through a door at the side leading backstage. I was sure there was going to be trouble. 'One Meat Ball' was supposed to be my next number, but my manager signaled from the wings to sing 'The House I Live in.'

Faced Bunch of Bullies

"There was no applause for 'Strange Fruit' and little for 'House.' Then I went off stage and outside. Those fellows were standing together under a tree looking at me. But I just walked on by and nothing happened.

"Wherever I found an enthusiastic audience, I gave them as many encores as they wanted, sometimes staying on for three hours. My booking agent objected to this on the ground that the audiences would expect other artists to give equally long programs.

"If people want to hear it," I told the agent, "I love to give it.

"When I was scheduled to sing for high school students in Winnetka, Ill., I was advised by my booker not to sing 'Strange Fruit,' 'Free and Equal Blues,' 'Foggy, Foggy Dew,' or 'Joe Hill.' These songs, he revealed, were bad for kids.

"Kids are no dummies," I said. "They know what it's all about. I was supposed to give two concerts at the high school—one for the 14-18-year-olds and one for the 12 to 14-year-old group, because they were famous. Favorite School Songs

"Kids are no dummies," White said. "They know what it's all about. I was supposed to give two recitals at the high school—one for kids from 14 to 18, and one for 12- to 14-year-olds. When I sang for the first group, they sent up notes asking me to sing the songs I'd been told not to sing. So I sang them. Then the principal asked me to repeat *Free and Equal Blues* and *Strange Fruit* for the 12- to 14-year group because they were good education. I found my best audiences in schools and colleges. When you get 2000 voices singing with you, it's the most beautiful thing you want to hear.

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JOSH WHITE

songs; and he is too good an artist to need the complicated variety of footlights and colored spotlights, which he used at Town Hall, to build up the mood of his offerings.

It was disturbing, too, to find him introducing a new song about FDR called *The Man Who Couldn't Walk Around*. I think you can get an idea of what it capitalizes on from its title. Certainly, it is one of the most mawkish and maudlin songs ever written about a great man.—ROBERT A. HAGUE.

JOSH WHITE SONGS LEARNED FROM BLIND STREET SINGERS

Josh White will be heard in his songs of protest and "Blues at the Philharmonic", Wednesday evening, Nov. 19, under auspices of Irwin Parnes.

White hails from Greenville, S. C., and began his musical career at the age of 7 when he led blind, itinerent Negro musicians, first through the streets of his home town, and later, until he was 16, up and down the southern states.

"Those blind musicians were the greatest natural showmen in the world", recalls White. "And every one of them could play the guitar wonderfully. I watched them at every opportunity and learned." White accompanies his own songs on the guitar.

It was while leading great folk artists like Archie Jackson, Blind Joel Taggart, Columbus Williams, Blind Blake, and Blind Lemon Jefferson, that Josh White learned the words and music of nearly 500 folk songs and ballads. Some of them he has recorded in four albums, "Chain Gang Songs", "Southern Express" and two known merely as the Josh White albums. Certain songs of his repertoire have been pronounced rare Americana and are in the Library of Congress, where White has gone several times by special invitation to record them. Other highlights in the White career include a government sponsored goodwill concert tour of Mexico and two "command" performances at the White House.

[From Late editions of Yesterday's TIMES.]

JOSH WHITE JOINS DRAPER AND ADLER

Night Club Singer in Series for Adults With Harmonica

By JOHN MART[illegible]

Paul Draper and Larry Adler, who are running a series of children's matinees at the City Center these days, last night began an evening series for adults at the same house, with Josh White joining the show to rep[lace] the strictly juvenile numbers [of] the matinee series.

The chief novelty of the [occas]ion was a modern morality p[lay] w[ith]out music, with Mr. Drap[er] as its sole actor, the writer and speaker of its lines and the inventor and performer of its choreography. It is a fairly naive little piece, in which today's Everyman tries to get all sorts of people to accompany him in his search for the future, and eventually entices Love and Understanding to do so. There are some witty and approp[riate] little barbs for education, religion, government, romanticism, financial security and the like, and the whole thing comes off neatly enough. The dancing seems to bear no more than a pasisng relation to the script, and honestly to be there at all only because it happens to be Mr. Draper's medium and the thing that naturally suggests itself to him when he has things he wants to get off his chest. These particular things, if not especially profound, happen to be worth saving in these times, and are said very nicely, if not very choreographically.

Otherwise, Mr. Draper's section of the program consisted of a set of three dances in his familiar style to music of Handel, Schumann and Bach, and participation with his two colleagues in an excellent bare-stage version of "Frankie and Johnny," and with Mr. Adler in a closing "Ad Lib."

Mr. Adler demonstrated once again that he can play music written for other instruments on his harmonica and still make it sound like music. Mr. White, who has become very mannered over the years, offered some of his better known night club songs more or less along folk lines to his own accompaniment on the guitar. "Hard Times Blues" and "Evil Hearted Man" were perhaps his best numbers. The true folk songs of older vintage were treated to what can be called no less than highly personalized mayhem.

Ray Gorobetz played admirable accompaniments for Mr. Draper.

The audience was moderate in size, but cordial.

Pianist to Instruct at Juilliard and Privately

Afro-American

Baltimore, Md. Sat. 6-28-47

Recently Cut 2 Popular Albums for Musicraft; Backed Vaughn on Wax

NEW YORK—(ANP)—Teddy Wilson, one of the greatest jazz pianists in the United States, has retired from active band work to concentrate on teaching.

Once featured pianist with the Benny-Goodman orchestra, Teddy now devotes most of his time to instructing in jazz improvisation at the Julliard School of Music and giving private lessons in his own studies. Sat. 6-28-47

His other principal musical interest, in addition to occasional radio and concert dates, is making records for Musicraft.

Has Cut Popular Albums

During the past couple of years, Teddy has made two popular albums for Musicraft, one featuring an all-star jazz combination with Teddy himself at the piano, and the other comprising eight sides of inimitable Teddy Wilson solos.

In addition, he has made a large number of singles for Musicraft, among them "I Surrender Dear," "I Can't Get Started," and "Bugle Call Rag," and has also provided instrumental support for the brilliant vocal work of Sarah Vaughn in her recordings of "September Song," "Don't Worry About Me," and "Time After Time.

Formerly with Goodman

Born Nov. 24, 1912 in Austin, Tex., Teddy began his musical studies at the age of seven. He was graduated from Tuskegee Institute and studied at Talladega College before taking his first band job in 1930 with Milton Senior in Toledo, O.

After working successfully with the bands of Erskine Tate, Jimmy Noone, Louis Armstrong, Benny Carter and Willie Bryant, Teddy came to New York to play at the Famous Door and to make his first recordings. Sat 6-28-47

On these dates he worked with a young clarinetist, Benny Goodman, who signed Teddy to appear with his new orcestra. After three years Teddy left Goodman to form his own jazz combination, but joined Benny again briefly in 1944.

53c(2)(a) 1947 Teddy Wilson

Defender Chicago, Ill.

TEDDY WILSON, one of the nation's greatest pianists, is seldom photographed so when he visited Wells restaurant in New York Friday the photog rushed him for a "shot." The modest pianist consented and this is the result of the shots that include Mrs. Wilson. Isn't she cute? Sat. 6-21-47

'Social Equality' Bars Musical From Memphis

Courier-Journal
Louisville, Ky.

Memphis, Sept. 29 (U.P.) — Lloyd T. Binford, 80-year-old Memphis amusement arbiter, today ruled out for audiences here the Broadway musical, "Annie Get Your Gun," because it is "social equality between whites and Negroes in action."

"Of course I said it can't be shown here," Binford said when asked to explain his censorship of the road show, featuring singer Mary Martin.

He pointed out that the Negro performers sing and dance with white performers in the chorus and with Miss Martin.

53c(2)(b) 1947

"Beggars Holiday"

Bill Dillard, Star of 'Beggars Holiday' Has Varied Background

The Call Kansas City, Mo.
Fri. 1-31-47

NEW YORK. — (ANP) — One of the most versatile performers in Duke Ellington's "Beggar's Holiday," now thrilling Broadway fans, is the quadruple threat genius Bill Dillard, actor-singer-musician and cinema star who hails originally from Philadelphia. The talented artist believes in discovering one's hidden potentialities in order to be in demand for unique opportunities that present themselves at unheralded moments.

Interviewed backstage after his electrifying performance with the interracial cast in which he plays the part of "The Horn," the actor told us he had starred in Carmen Jones as "Pancho," as "Danny the ailor" in Anna Lucasta and "Gabriel" in Memphis Bound in addition to other roles on Broadway and around the country.

Dillard crossed the pond as a member of Lucky Millinder's band which created a sensation abroad in the show "Midnight Follies of Monte Carlo." Fri. 1-31-47

He has made numerous recordings and was the first Negro to be employed on the staff of the National Broadcasting system where he worked with musicians (handpicked) of all races and nationalities.

'Beggar's Holiday' Leaves Gotham for Chicago Run

Afro-American
Baltimore, Md. Sat. 3-29-47

CHICAGO—"Beggar's Holiday," that $325,000 novel and exciting musical of Duke Ellington and John LaTouche opens at the Shubert Theatre here on April 5 with its original stars.

The play has been at the Broadway Theatre in New York City since Dec. 26, last year. It will follow the "Song of Norway" cast which cleared out the Shubert last Saturday.

Alfred Drake, who created the role of Curly in the original production of "Oklahoma," is the star of the show, supported by Zero Mostel, Avon Long, Mildred Smith, and Marie Bryant. Sat. 3-29-47

First Bi-racial Production

Originally conceived by its author, John Gay, as a light satire on corrupt politics and social injustices, the new version is more gay and musical than it is satire, but it manages to make one of its points by being in itself the first completely bi-racial production in the history of the theatre.

Ellington, who has written several popular tunes that are now classics, made his debut as composer of this full-length musical. The book and lyrics are by John Latouche, who won fame as the author of "Ballad for Americans" and "Cabin in the Sky."

Produced by Perry Watkins and John R. Sheppard Jr., the play was designed by Oliver Smith as a multi-scene production. Costumes are by Walter Florell, and Choreography by Valerie Bettis. Orchestrations were made under the supervision of Billy Strayhorn, with the orchestra under the direction of Max Meth.

Philadelphia Youth, Star of 'Beggar's Holiday,' Has Varied Talent Background

The Afro-American Baltimore, Md.

By GLADYS P. GRAHAM

NEW YORK—(ANP)—One of the most versatile performers in Duke Ellington's "Beggars Holiday," now thrilling Broadway fans, is the quadruple threat genius Bill Dillard, actor-singer-musician and cinema star who hails originally from Philadelphia.

The talented artist believes in discovering one's hidden potentialities in order to be in demand for unique opportunities that present themselves at unheralded moments. Sat. 2-1-47

Interviewed backstage after his electrifying performance with the interracial cast in which he plays the part of "The Horn," the actor told us he had starred in "Carmen Jones' as Pancho, as Danny the Sailor in "Anna Lucasta" and Gabriel in "Memphis Bound" in addition to other roles on Broadway and around the country.

Dillard crossed the pond as a member of Lucky Millinder's band which created a sensation abroad in the show "Midnight Follies of Monte Carlo." Paris received the group iterally with open arms, he said, and the French press gave the band rave notices.

Second Trip to Europe

The musician said he went to Europe a second time with Teddy Hill's band and the Cotton club revue which starred the Berry Brothers, Rollins Smith, Ginger and Freddie and the Washboard band.

"We hit Moulin Rouge cafe, in Paris, the Ambassadeur Theatre on Champs Elysees, Palladium Theatre in London, Manchester and wound up with appearances in Dublin before returning to good old Harlem.

"It was an enlightening experience in race relations and broadened the vision of the men in the band considerably," said the artist.

Diligent Student of Arts

A diligent student of the arts, the versatile, articulate "Beggar's Holiday," star indicated that he believed it quite important to continue to study and advance in the allied fields of art.

He has studied dancing with Alice Dudley, voice under Carmen Reuben (former teacher of Muriel Rahn), dramatics with Betty Cushman and is currently under the direction of Leonard Rudko, for voice instruction.

He has made numerous recordings and was the first colored person to be employed on the staff of the National Broadcasting System where he worked with musicians (handpicked) of all races and nationalities. Sat. 2-1-47

Recently Mr. Dillard said he won the first prize on Arthur Godfrey's Talent Scout program when he played and sang his own composition, "When Gabriel Blows His Horn." This presentation set a precedent as far as he had been able to ascertain he was the first to have been so honored.

The second to win such honor was Miss Marian Bruce, also a Philadelphian, who in addition received a week's engagement on the program.

Interested in community affairs and recreation, he has been a member of the Harlem YMCA for over 15 years and has carried off prizes in their marathon swimming and best built man meets.

Convinced that the concet stage has excellent possibilities for up and coming musicians, Mr. Dillard is preparing diligently to become a concert baritone, and appear at the Metropolitan Opera House along with the full fledged company of men and women who have trained with a purpose, and who have reached their desired goal.

During his talk, Mr. Robeson said: "Some of us will have to speak up and appeal to the people to respect the common rights of others," adding, "it seems that I must raise my voice—but not by singing pretty songs."

The singer-actor backed up his avowed intentions by marching at the head of a picket line with 30 members of the Civil Rights Congress of St. Louis in front of the American Theatre in protest against racial segregation practice.

Critics Loud In Praise Of Tunes And Acting

Baltimore Sunday Post
Feb. 1947

By AUDREY ST. CLAIR

"Beggar's Holiday," a musical with music by Duke Ellington and lyrics by John Latouche came to town the day after Christmas wrapped in a sparkling, bright package. Its faults like its virtues are easily spotted but the whole is an entertaining evening due in no small measure to its fast pace and the zest with which all its interracial cast go at their parts.

Locale for "Beggar's Holiday" is a brothel, where Bernice Parks holds sway as the brittle Miss Jenny. Miss Parks who replaced Libby Holman at the eleventh hour, three days before the Broadway opening, has a throaty voice which she uses to best advantage in "Lullaby for Junior." Alfred Drake as the male lead was convincing as the sought after male.

Highlights of the evening were the appearances of Avon Long as Careless Love and Zero Mostel as Hamilton Peachum. The former who was a show stopper as Sportin' Life in "Porgy and Bess" got the most out of each appearance but scored his biggest hit with "I Wanna Be Bad." Zero Mostel whose every gesture is hilarious was the show's other standout.

As Careless Love's love interest, Cocoa, Marie Bryant turned in a good performance—although a less subtle one than Long. With a lusty voice and high stepping antics she was a good foil for the more subdued Careless Love. 1-4-47

"Beggar's Holiday" has another claim to fame in addition to its general excellence as the first play in which a Negro girl is introduced as a second lead. Mildred Smith as Lucy is wooed as ardently by the fickle Macheath played by Alfred Drake as are Bernice Parks and Jet Macdonald. Miss Smith, who first gained notice in Lysistrata, is good to look at and has a nice singing voice which showed to particular advantage in her second number, "Brown Penny."

Breath taking sets by Oliver Smith and fast change of scenes contribute to the technical excellence of the show. The Ellington score is brilliant in spots and always above average, and the Latouche lyrics are clever and sprightly. A show with no pretensions even when telling its story, it provides a framework for the songs and skillful dancing led by Paul Godkin and Marjorie Belle.

Worth mention too is the fact that one of the producers of the show, Perry Watkins, is a Negro. There seems little doubt that Mr. Watkins has a hit on his hands.

THE CAST: Tommy Gomez, Archie Savage, Herbert Ross, Lucas Hoving, Albert Popwell, Marjorie Belle, Alfred Drake, Marie Bryant, Bernice Parks, Lavina Neilsen, Leonne Hall, Tommie Moore, Doris Wallace, Royce Claire Goodwin, Malka Farber, Nina Korda, Enid Williams, Hale, Elmira Jones-Bey, Bill Dillard, Jack Bittner, Gordon Nelson, Perry Bruskin, Douglas Henderson, Stanley Carlson, Pan Theodore, Hy Anzel, Lewis Charles, Avon Long, Zero Mostel, Dorothy Johnson, Mildred Smith, and Paul Godkin; book directed by Nicholas Ray; production designed by Oliver Smith; costumes designed by Walter Florell; lighting and technical supervision by Peggy Clark; musical director, Max Meth, and orchestrations supervised by Billy Strayhorn.

Leave it to Broadway to present the unusual. Here Mildred Smith is shown lighting Alfred Drake's cigarette in a scene from "Beggar's Holiday" the Duke Ellington-John LaTouche production which arrived, to the surprise of everyone, with a mixed cast. Script carries several love scenes featuring the two artists.

53c (2)(b) 1947

Benton Cole Dancers

Vet Organizes Interracial Primitive Dance Group

Benton Cole, ex-GI, is one successful answer to the GI Bill of Rights. Cole opened with his own primitive dance group at the Knickerbocker Music Hall last Monday. He enrolled at the Dunham School of Dancing under the GI Bill for returning veterans. It worked out so well that Cole has taken six ex-GI's who attended the school and six of the girls to form his own interracial group called the Benton Cole Dancers. The dances are all originals and are based upon the native stories and rituals of the Fijis, the Solomons, the Philippines, and New Guinea—the islands in which Cole fought during the war. Narrator for the group is Cole's ex-captain, Burke McHugh.

'Call Me Mister' Makes A Lot of Ex-G.I.'s Glad

The Courier-Journal
Louisville, Ky.
53c(2)(b)
Sun. 4-13-47

By JACK O'BRIAN,

NEW YORK, April 12.—The former soldiers, sailors, Marines, pilots, nurses and U.S.O. entertainers in the cast of the smash hit, "Call Me Mister," all-ex-G.I. revue, will celebrate Friday the first anniversary of the delightful postwar musical.

It will be a happy Broadway birthday. In its year at the National Theater, the revue produced by a couple of ex-officers, screen star Melvyn Douglas and Broadway barrister Herman Levin, has grossed more than $2,000,000. The trouping company, after six months spent in Boston and Buffalo, reports a half-year gross of well over $500,000.

The management pridefully points out that 456,835 playgoers have seen the show at the National, and another 150,000 have witnessed the ebulliently youthful laugh-and-music show on its tour to date.

Cost Was Low

In case this sort of fact-finding does not thoroughly impress anyone, Melvyn Douglas and Lawyer Levin needled all within hearing to note further that only two previous productions have remained at the National for more than a year, "Grand Hotel" and "The Trial of Mary Dugan."

Only seven revues have topped the "Call Me Mister" mark, and one or two of these records may fall before the musical written by Harold Rome and Arnold Auerbach quits the Broadway boards. The lengthier earlier seven are "Hellzapoppin'," "Pins and Needles," "Sons of Fun," "Star and Garter," "Ziegfeld Follies" (1944), "As Thousands Cheer" and "Blackbirds." 4-13-47

What makes the one-year mark of the G.I. musical more impressive is the fact that by all recent Broadway standards it is a most economical project, costing $129,000 to produce. On this extravagant street, that is a comparative shoestring. Further, the show is not peopled with stars, although it has made several in its brief course: Betty Garrett stopped the show cold on opening night with "South America Take It Away," and was signed within days to an M.-G.-M. contract. Jules Munshin, male comedy lead, also received a fancy M.-G.-M. contract, nimble-footed Bill Callahan was signed by Warner Brothers for a juvenile leading role, and S. Hurok, the concert agent, is sending Lawrence Winters on a serious singing tour next fall and winter. Courier-Journ

While Melvyn Douglas was not in dire need of additional fame, the production was an agreeable morale-sustainer after his years in uniform; and Herman Levin proved he is a somewhat peculiarly fortunate and canny producer in his Broadway debut by spending less than the $150,000 set before production for the project. Financing was arranged in record time, $100,000 raised at the first audition for backers, the remaining $50,000 two days later at the second.

BROADWAY BEAT

by BARNARD RUBIN

Daily Worker New York, N.Y.
Thurs. 4-17-47

THE continued refusal of the Associated Press and United Press to sell their news services to the State Department for its Voice of America short wave broadcasts to foreign countries gets more and more ludicrous. The news agencies righteously claim their refusal is based on the principle of opposition to State Department's censorship of their news reports.

Now both sides know this is ridiculous. Both Associated Press and United Press sell their news to Columbia Broadcasting System and National Broadcasting Corp. which in turn have their foreign news broadcasts censored (their word is "controlled") by the State Department. The State Department has men permanently assigned to the two major networks for that purpose.

The real reason, of course, is profits. The wire services are afraid that the wide coverage the State Department would get abroad might cut down the sale of their product in foreign countries. . . .

* * *

CALL ME MISTER

I'm sorry I didn't get to see "Call Me Mister" immediately after people were able to call me mister. If I did, I would have enjoyed it much more. Many of the GI gags which merely caused a faint reminiscent grin the other night, would have probably had me rolling in the aisles in the days when I was still self-conscious about my ruptured duck.

But that's strictly sour-puss stuff. An evening at the National Theatre is still an evening of pleasure and good humor. Harold Rome's songs and Arnold Auerbach's sketches rang the bell many a time. There's the "South America, Take It Away" number with which Betty Garrett rose to fame and which now features Jane Kean. That's the one in which the weary dancing hostess pleads with South America to take back its rhumba, conga, samba, etc.—her hips and more are all out of whack from shaking her all to the bitter end—the South American way.

And you've probably heard about the hilarious Air Corps skit. As an old infantry man who in his more bitter moments used to like to believe that the Air Corps boys earned their Purple Hearts by scratching themselves on broken champagne bottles—this was right up my alley. When the awe-inspiring General finally showed up as an 18-year-old snippy youngster in knee pants, with a chest full of medals, and his general's stars in neon lights—the old belly laugh got me.

Then there was Jules Munshin's expertly delivered ditties on how the Army builds men. He sings of those men who were jerks, drips and slobs before they got into the army. And how after the Army had done its work and they had gone through the mud and the mire—and as Munshin puts it, "the slush and the mush and the mish and the mosh"—they came out of it all—still the same jerks, drips and slobs. Daily Worker New York, N.Y.

"Call Me Mister" is another example of that amazing Broadway trend these days, in which the theater-goer finds more expertly done social satire in musicals than he does in most straight dramas. The sketch on the Southern poltax Congressmen is all out. Its barbed slapstick and broad but biting cracks at racial discrimination, Jim-crow, Westbrook Pegler, the anti-unionists and the war-with-Russia Rankins had the audience laughing—and thinking. Thurs. 4-17-47

Particularly poignant was the "Red Ball Express" number. Lawrence Winters, as the Negro ex-GI truck driver, makes a stirring song out of the exploits of the heroic men, black and white, who drove the ammunition and supplies through the shot and shell of the Normandy invasion. Winters sings this song in front of a trucking company employment office to four other truck drivers, including one other Negro who served with him. Just as he finishes his song the employment manager comes out and the men line up for the jobs. He quickly picks out the three whites passing over the two Negro workers. Winters and his friend remain in their tracks for a second, then shrug their shoulders—and quietly walk off as the curtain comes down. The denouement occurs so suddenly after the stirring song of Negro and white unity in the war against Nazism that it takes a few moments before the audience gets the delayed reaction of a kick in the belly.

This is a show which should be for ex-GI's and everybody. But I have one beef—the outrageous $6 top. That's chicken, brother—and strictly for the birds. . . .

Former Student At Virginia State Featured In Musical

Journal and Guide Norfolk, Va. Date 9/9/47

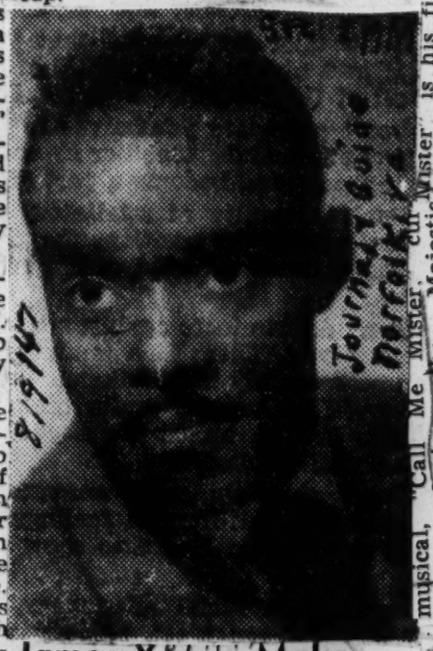
NEW YORK — One of the out-up for lost time, having landed in standing new personalities on the one leap almost at the top of the Broadway stage at the present heap.
time is a young singer who is making his first appearance in a big time musical. He is James Young, a former Virginia State College student who recently joined the cast of "Call Me Mister," the hit musical revue now playing at the Majestic Theatre, and his rendition of such ballads as "The Red Ball Express" and "The Face on the Dime" invariably stops the show. Journal+Guide

Young has the distinction of being the first actor student of the American Theatre Wing's ex-G.I. school of acting to graduate into a prominent role in a Broadway production. 9/9/47 Jat.

Having spent four years in the army, 23 months of which was overseas in the ETO, he decided to take advantage of the G. I. Bill of Rights and continue his studies in singing and acting which the war had interrupted. The American Theatre Wing school offered the best tutelage at the lowest fee. For practical experience, he was also a soloist at St. Mark's Church in New York at the time he auditioned for "Call Me Mister" and won his present role. Norfolk, Va.

ATTENDED VIRGINIA STATE

A Hartford, Conn., boy, he showed musical ability as a student at Bulkeley High School there. After being graduated he continued his musical education at Virginia State College in Petersburg, Va., where he was soloist in the glee club under the direction of Harold Montague. It was at this point that the war stepped in and halted his career. Since his return, however, he has more than made



Journal+Guide Norfolk, Va. 9/9/47

James Young Makes Debut On Broadway

James Young, former soloist with the Virginia State College Glee Club who is now making his first appearance with the smash Broadway hit, "Call Me Mister." He was recently signed to the cast of the musical, and appears as a ballad singer.

Hartfordite Wins Praise in 'Mister'

Afro-American (Baltimore) Md. Sat. 9-6-47

NEW YORK — James L. Young, first Broadway appearance. He shares honors with baritone, has won critics' praise in the Broadway musical, "Call Me Mister," currently playing at the Majestic Theatre. Son of Mrs. Bessie Young, Jean Kean, another former Hartford, Conn., resident, he is a graduate of Bulkeley High in James is a graduate of Roosevelt St., Hartford, Conn., and prior to his his home town, and prior to his 3½ years in the Army, he studied under James Montague at Virginia State College, Petersburg. He is soloist at St. Martin's Episcopal Church here. "Call Me

ON VIEW IN "CARIBBEAN CARNIVAL"

53c(2)(b)

New York Times
New York
11-23-47

Dick Williams

Left to right: The Duke of Iron, Josephine Premice, Claude Marchant and Pearl Primus in the revue at the International Friday.

53c(2)(b) 1-47

"Cradle Will Rock"

On Stage

Lusty Revival of 'Cradle' Stirs First Night Audience

Daily Worker, New York, N.Y.

By O. V. Clyde

AFTER ten years, when Washington officialdom of the WPA got the jitters in 1937 and tried to ban its performance, Marc Blitzstein's **Cradle Will Rock** remains one of the creative achievments of American art. Despite the historic snowstorm, the Friday night opening at the Mansfield Theatre brought out a capacity audience in which curiosity about this celebrated artwork and an undoubted hunger for some glimpses of truth in the theatre were equally apportioned. They were not disappointed. In fact, they gave the show an ovation which it deserved

Live. 12-30-47

THE LOCALE and structure of this hour-and-half American opera are too well known to require detailed exposition. The scene is Steeltown on a single night of a bitterly resisted trade union drive Out of this arrested moment Blitzstein forged a morality play of contemporary capitalism in its essential relations. He also clothed it with a musical score whose vitality was stunningly evident in the orchestral version which Leonard Bernstein projected brilliantly.

The accusation has been made against the text that its morals are too didactically drawn, or that they are not applicable to the United States of 1947. Of these charges it can be said that didacticism is the strength of morality plays, and that the essential truths of Blitzstein's libretto are as unshakably true today as they were a decade ago. In fact, they are truer in the era of the Marshall Plan deceits as will become evident in the days to come. Live. 12-30-47

* * *

FOR ME the highlights of the performance were Estelle Loring's singing of the prostitute songs (the Put and Take song, and the Nickel Under the Heel); the now-famous Freedom of the Press ensemble with its unerring parody of musical comedy style punctured by the irrefutably harsh truth of its mockeries; the superb delineation of the Mrs. Mister trio with the two artists (fiddler and painter), with Bernstein ragging the whole affair in the orchestra where derisive tango rhythms sneer; and the great Muriel Smith rendition of the question How Long Will Take.

* * *

I DO NOT SAY that Blitzstein's creative audacity has at all times hit the mark. To the captious critic sitting on the sidelines it might appear that there could be a greater working of the native American musical idiom existing in blues traditions of the unknown Negro particularly. The musical style he uses, while highly effective, has something of a cosmopolitan air about it. But these notions are purely personal on my part and may be impudent in face of the undeniable effect of the score as we heard it.

The leading performers, Vivian Vance, Alfred Drake, Will Geer, were excellent.

THE CRADLE WILL ROCK, Marc Blitzstein's play in music, revived by Michael Myerberg at the Mansfield Theatre. Staged by Howard da Silva. Conductor for the first three performances, Leonard Bernstein; thereafter, Howard Shanet.

Moll	Estelle Loring
Gent	Edward S. Bryce
Dick	Jesse White
Cop	Taggard Casey
Rev. Salvation	Harold Patrick
Editor Daily	Brooks Dunbar
Yasha	Jack Albertson
Dauber	Chandler Cowles
President Prexy	Howard Blaine
Professor Trixie	Leslie Litomy
Professor Mamie	Edmund Hewitt
Professor Scoot	Ray Fry
Doctor Specialist	Robert Pierson
Harry Druggist	David Thomas
Mr. Mister	Will Geer
Mrs. Mister	Vivian Vance
Junior Mister	Dennis King. Jr.
Sister Mister	Jo Hurt
Steve	Stephen West Downer
Sadie Polock	Marie Leidal
Gus Polock	Walter Scheff
Bugs	E. S. Bryce
Larry Foreman	Alfred Drake
Elie Hammer	Muriel Smith
First Reporter	Rex Coston
Second Reporter	Gil Houston

MURIEL SMITH of the Cast of 'Cradle Will Rock'

—Kronenberger

'The Cradle Will Rock' Comes Back to Broadway

PM, New York

12-29-47

PM Reviews

THE CRADLE WILL ROCK, Marc Blitzstein's play in music, revived by Michael Myerberg at the Mansfield Theater; staged by Howard da Silva; conductor, for the first three performances, Leonard Bernstein; thereafter, Howard Shanet.

PM, New York

Mon. 12-29-47

Moll	Estelle Loring
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First Reporter	Rex Coston
Second Reporter	Gil Houston

PM New York, N.Y.

So successfully was *The Cradle Will Rock* revived last month as a musical event that Michael Myerberg has now revived it as a theatrical one. He brought it into the Mansfield Friday night in its new musical form – that is, with Leonard Bernstein conducting a small orchestra; not, as of yore, with Mr. Blitzstein playing a lone piano. One noted certain other differences also –most of them very well set forth by Mr. Hague and Mr. Lerner when they discussed *The Cradle* last month.

Mon. 12-29-47

Kronenberger

PM, New York, N.Y.

Much that seemed clever 10 years ago—the quick satiric flings, the glittering musical parodies—still seemed clever Friday night. And the simple rough-and-ready form of *The Cradle* still proved serviceable: kept things moving, gave things pace. But *The Cradle* has never seemed to me at all distinguished; its value has always lain in the amount of emotion and excitement it could generate. And on Friday night the amount, for me at least, was not very great.

Mon. 12-29-47

The moment is hardly propitious for *The Cradle*. Ten years ago, though war and Fascism were great world menaces, Labor in this country had some sense of seeing, from however far away, the Promised Land. It was in that sense that *The Cradle* could be so cocky about workers and could treat the bosses with a savage but quite gay contempt. Indeed, it seems to me that Mr. Bliltzstein wrote *The Cradle*—with its unblushing bias, its straight-out boos and bouquets —much less as a propagandist than as a cheerleader; much less to convert outsiders than to give the home team nine locomotives and a marching song. Today, when labor cannot be so confident—when the cradle is not so much being rocked as being stoned—the mood of M. Blitzstein's play seems forced; th effect much less exciting than stri dent. Even the stagecraft can't seem the vivid stunt it once did. What holds up much the best for me are the parodies of popular songs.

Mon. 12-29-47

Mr. Bernstein, I think, has done handsomely by the music, and Howard da Silva quite well by the staging. Muriel Smith comes off easily first among the singers; the acting, for the most part, is adequate rather than accomplished. It seems to me, though perhaps it will not seem so to others, that Alfred Drake's Larry Foreman is brash where it should be lusty.

—LOUIS KRONENBERGER

OPERA'S HISTORY

New York, Tonight

Blitzstein Recalls Career of a Work Now In Its Fourth Production

New York, N.Y.

By MARC BLITZSTEIN

THERE may be stories of the has yet to be produced and seen- career of an opera more heard as I meant it to be. curious than that of "The Orson Welles, responsible for Cradle Will Rock." I should Productions 1, 2 and 3, once wrote: like to hear them. The work (I "I have produced it in different have called it a "play in music") without permission of has undergone three different pro- benefit of orchestra, on illuminated ductions in New York within one glass wagons, and even in the audi- year, and is now about to have its ence, with and without the audi- fourth one ten years later; and it with two separate and distinct

scenic designers and with and without rical managements, in own United States Gov- ently indestruct-chestra in the pit, actors and o say Mr. Welles singers on the stage, and an in- strumental ensemble in the wings. ible." Who am I to say ence. I have produced it entirely exaggerates? The original concept

the hilt under the auspices of the lamented WPA Theatre Project in 1937. Lehman Engel conducted, Welles directed, Feder did the lighting, John Houseman produced.

Discovering that the production was about to be banned for reasons involving Outspoken Art and Skittish and Timorous Life, we managed to achieve one dress rehearsal at the Maxine Elliott Theatre, before an invited audience, with the whole shebang and paraphernalia.

Alone on Stage

The opening itself, which has more or less passed into Broadway history, took place with me alone on a stage twenty blocks away, sitting at a disemboweled upright piano in my shirtsleeves; with my cast scattered all over the auditorium, singing and performing around the audience, beside it, and underfoot. This was Production No. 2. It caught on, and a run was indicated. Production No. 3 lasted for six months at the Windsor (now the Forty-eighth Street) and Mercury Theatres; still with me presiding at the piano and the cast arranged in rows of chairs behind me, oratorio-style.

And here we are again. Production No. 4 will be done at the City Center tomorrow and Tuesday, at the behest of Leonard Bernstein and the New York City Symphony. Bernstein in 1939 produced in Harvard University's Sanders Hall one of the innumerable college-and-little-theatre versions of the opera; I saw him do my part much better than I had ever done.

I shall now hear my original orchestration, for the first time before a paying public; that orchestration has been lying on the shelf for years. I shall now read reviews on the music page, instead of in the theatrical columns. I shall hear that accordion which I used to point up and edge the familiar sound of the missionary's organ; the electric steel-guitar sliding through some dreamy chords in the "Honolulu" number; the banjo plucking away while Mrs. Mister importunes. I shall hear at last the actual fifes, bugles and drums over the loudspeaker, indicating the convergence of the steelworkers toward the courthouse. (I used to do it all at the piano, top, middle and bottom, grinding my teeth all the while at the aural discrepancy).

Is It New Form? 11-23-47

I shall have a chance really to find out if I did "invent a new form," out of which has grown a sizable hunk of the adventurous musical theatre of today, as many of the writing well-wishers have said. Above all, I myself will be nowhere in the picture; I shall be out in front, happily fussing, in typical composer fashion, over some error no one will notice but myself, if we're lucky.

We are creeping up on that original scene. Who knows? There could even be a Production No. 5 in the offing, with actual scenery, lights, costumes. I have found out that with the "Cradle" anything can happen. Sure.

In the present orchestra-concert performance, there will be no word-changes no idea-changes, no musical note-changes from the 1937 work. Going over the text recently, I saw (or so it seemed) that the facts and issues were the facts of 1937, and that the pertinence of those facts are as true for now as then, perhaps even truer.

It will be, therefore, a "period piece," without those last-minute emendations or up-to-datenesses which would make it true of neither then nor now. It is a grim and rather bitter thing to reflect that, doing a "period piece," you discover you are still in the middle of the period.

THE CRADLE WILL ROCK—Friday evening at the Mansfield. The play in music by Marc Blitzstein. Among the players are Alfred Drake, Will Geer, Vivian Vance and Muriel Smith. Opening night curtain at 8:50.

MURIEL SMITH

James Abresch

She appears in a revival of "The Cradle Will Rock," at the Mansfield Theatre Friday.

IN REVIVAL OF "THE CRADLE WILL ROCK"

Muriel Smith and Robert Chisholm, two of performers, with Marc Blitzstein (center), author of the opera which will be done by New York City Symphony under Leonard Bernstein tomorrow and Tuesday.

Leslie Litomy, Jo Hurt and Howard da Silva, who are also appearing in the cast. Mr. da Silva, who was in the provocative Broadway performance ten years ago, is directing the stage action.

53c(2)(b) 1947 "Finian's Rainbow"

DOLORES MARTIN, of *Finian's Rainbow*, will sing the *Necessity* song from the show at tonight's *Parade of Stars* for the Home of Old Israel at Madison Square Garden.

'Finian's Rainbow' Laughs At Prejudice

Michigan Chronicle Sat. 3-8-47
Detroit, Mich.

By JOHN MASON BROWN
(Condensed from The Saturday Review of Literature)

To mobilize our strength to fight overseas the theory of the Master Race, and to accept that same theory at home without mobilizing our consciences, is worse than a paradox. Unless we live a lie, we must live by what we say we believe in. Our Declaration of Independence is the declara-

tion only of our perfidy, if its guarantees of equality are not realities which guide us rather than phrases which please us.

Most novels and plays dealing with the race question have been as stark, brutal, and tragic as are the facts of that question itself. Bred of terror and violence, they have been full of both. They have flared with understandable indignation. To draw attention to the ugly truths of an ugly situation, they have often overdrawn their villains and oversimplified their heroes. If they have been unjust, they have at least been so in the interests of justice. Their sobering concern has been false accusations of rape, the degradations of mob hysteria, lynchings, and the blackness of the unregenerate white man's heart. They have shouted and pointed, and wrung tears from their spectators, with the vigor of missionaries, who know their cause is good. The fault is not theirs if, because of their fidelity to the everyday facts, they have been weakened dramatically by falling into a familiar pattern.

It is to the credit of "Finian's Rainbow" that it departs from this pattern no less successfully than it does from other stencils. The enemy is always vulnerable to new tactics. The High Command which imperiled the walls of Jericho with mere buglers demonstrated this long ago. Laughter turns out to be a wise, and proudly American, weapon of surprise in Mr. Harburg's and Mr. Saidy's attack on the white-black relationship in the Bilbo-belt.

They do not shoot their windy Southern demagogue or soil a sour-apple tree by hanging him to it. They merely give him a cabinetful of his own poisonous medicine. A wish made near the leprechaun's pot of gold turns their Senator's white face black. He is outraged and filled with shame and anger, until his heart is also changed. Having been forced to share the indignities of living as a black American, the Negro's point of view becomes his own. He happily joins a Negro quartet. When he is wished white again at the evening's end, the Senator's heart is really white in the truest sense of the word; in the sense that tolerance has replaced intolerance in it, and that he has come to champion the poor farmers he had bullied no less than the defenseless blacks he had victimized. Sat. 3-8-47

In "The Street," Ann Petry's moving novel about Harlem, there is an unforgettable passage. It is a description of the white man as a Negro porter sees him. The porter is always traveling somewhere but never for fun. His passengers are an imperious, inconsiderate lot. For them, he is, regardless of his age, merely willing hands, a bent back, and a forced smile at the other end of a bell. All he knows about them is the mess they leave behind them in their berths. If he is ever on their minds, he passes from them at the journey's end. To them he is a commodity, not a human. Yet they haunt his thoughts, filling him with inevitable resentment; a resentment mixed with contempt.

In "Finian's Rainbow" there is a brief scene in which this same topic of obsequious service is touched upon. Not angrily. Hilariously. It finds one of the Senator's venal henchmen breaking in a new Negro servant. The henchman is instructing the Negro in how to bring the Senator a mint julep. The young, fine-looking Negro at first makes the mistake of employing his natural walk when carrying in the tray. The henchman shakes his head with horror. No. No. That will never do. The Senator won't stand for that. No. If the boy wants the job, which he needs in order to complete his college education, there must be more shuffling, more scraping, more Uncle Tom-ing, more servile undulations of the body. The free black American must, in other words, bow to white prejudice by reducing himself to a minstrel show idea of a slave.

All of this, as I say, is done laughingly. In the case of the Senator's own change of color no less than of the Negro's employment, the situation is treated for what is ridiculous in it rather than for what is tragic. On the subject of the inequalities of race, "Finian's Rainbow" is as original as it is elsewhere. It asks our reason to do the work ordinarily demanded of our hearts. Our hearts having so far made a not-inconspicuous failure of solving the race problem, it is high time our reason took over. God knows, there is plenty of room for both.

Afro-American Baltimore, Md. Sat. 4-26-47

53c(2)(b)

HER SINGING PLEASES—Delores Martin, who sings the "Necessity" song in the current Broadway interracial hit, "Finian's Rainbow," has been the subject of rave notices from virtually every New York critic and columnist. The mixed cast of the musical has 38 white and 22 colored persons.

"Finians Rainbow," Broadway Satire, Scorns Jim Crow and Bilboism

Afro-American Baltimore, Md. Sat. 4-19-47

NEW YORK — "Finian's Rainbow" is a play with music which opened here at the 46th Street Theatre. Jan. 10, and has been playing to packed houses ever this week. "Finian's Rainbow," when it since.

You can get an idea of what kind goes on tour, will not play in any of people are behind it from what theatre where there is racial dis- was said to an AFRO reporter crimination." Sat. 4-19-47

Mixed Cast of 60

The cast is mixed. Of the 60 persons in the cast, 38 are white and 22 are colored.

One of the most talked about persons in the show is Delores Martin, who sings the "Necessity" song. Almost every critic and newspaper columnist in New York has had a rave paragraph about her at one time or another.

The plot of "Finian's Rainbow" is pure fantasy. It never could happen, but you don't worry about the plot when you let yourself go and enjoy the show as a whole.

Evil-Hearted Senator

An Irishman comes to this country and buries a crock of gold near Fort Knox, Ky., in Rainbow Valley. The white and colored sharecroppers are about to be evicted. Senator Rawkins (Robert Pitkin), comes along with his evil heart, and Finian's daughter wishes that he might be black for a while, so that he could understand their problems.

Before she stops talking, the senator is changed to a black man by the Leprechaun—and through several hilarious scenes he gets acquainted with life as lived by the sharecroppers.

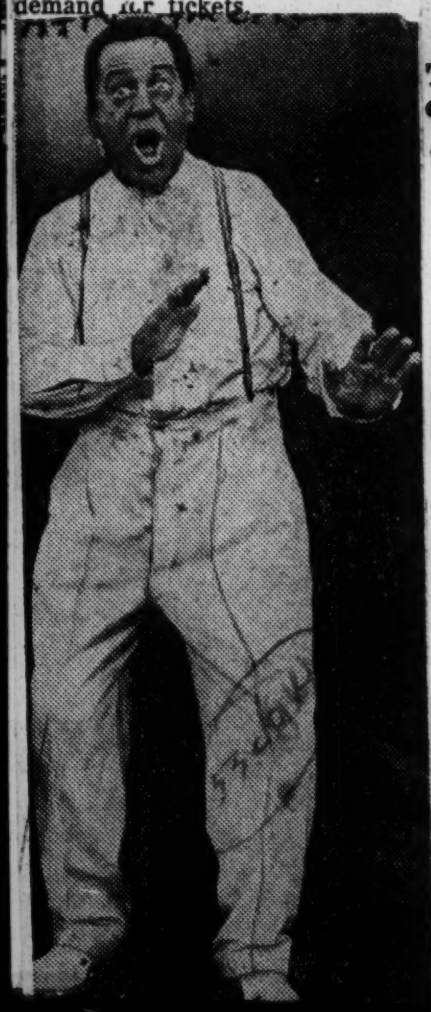
He is taught how to be a waiter, and take abuse from customers. He is allowed to join a colored quartette.

Then somebody finds the buried crock, and thinks that gold is all over Rainbow Valley. The share croppers get rich and order a lot of fancy clothes from Shears and Robust. S-T. 4-19-47

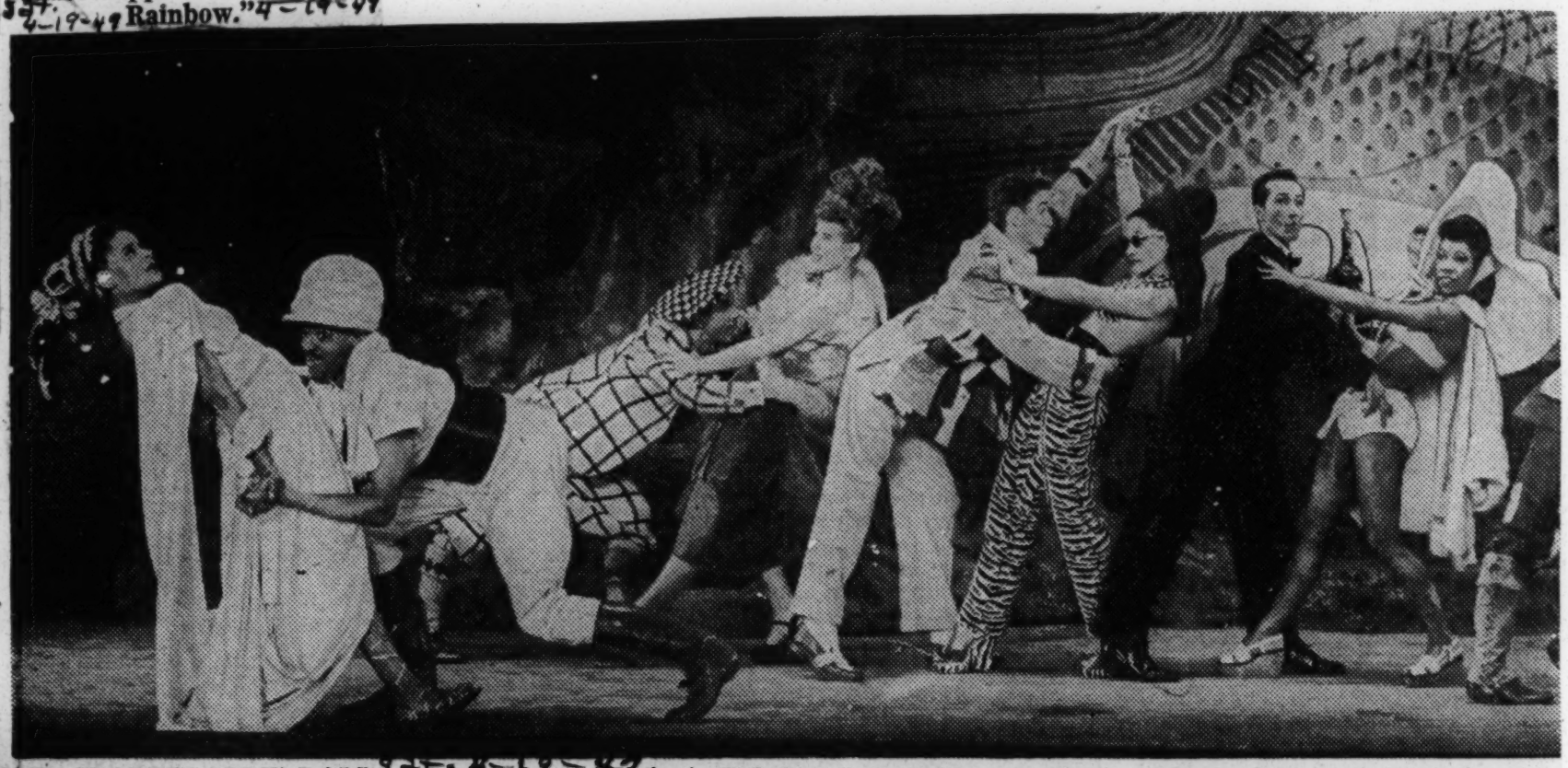
It all comes out happily in the end, and Finian's daughter marries a local boy. The senator gets his lesson and the landlords get tossed out on their ears.

The best known of the hit songs from the show is "How Are Things in Glocca Morra?"

A London company is planned for September. The original Broadway company is expected to remain here for at least a couple of years, judging by the present demand for tickets.



BROADWAY SATIRE—Robert Pitking, as Senator Rawkins, a Bilboish senator with an evil heart, who is turned black by a magician and forced to live the life of a sharecropper in "Finian's Rainbow." 4-19-47



THE SHARECROPPE' BALL—A scene from "Finian's Rainbow," Broadway musical, depicting when the idle rich becomes the idle poor, in song and dance. Extreme left: Kathleen Stanford and Flash Riley. Extreme right: Frank Neal and Lavinia Williams, four of the 22 colored in the cast of 60. Afro-American Baltimore, Md.

'Finian's Rainbow' Brings Jerry Laws That Proverbial 'Pot Of Gold

Chicago Defender, Ill.

4-26-47

NEW YORK—There's no telling where Jerry Laws, featured singer in "Finian's Rainbow," the Broadway musical hit, will stop next. Young Mr. Laws has been setting so many precedents since he left his native New Haven, Conn., that he's no longer surprised when something out of the ordinary happens to him. Beside his chores as a member of Passion Pilgrim Gospeleers in the Lee Sabinson-William R. Katzell presentation at the 46th Street Theatre, Jerry is also one of the stage managers, making him Broadway's first Negro stage manager in a mixed-cast production.

Thus, even while the show still runs Jerry has reached that proverbial "Pot of Gold" one is promised at the end of the rainbow.

Like another famous Negro actor, Canada Lee, Laws became a boxer after he graduated from high school. His ring career was enviable as he was victorious in 18 of 19 bouts, the only loss being a disputed decision. "I realized that a boxing career was a good head start to a rather groggy future, but I did manage to make enough money to enter college in Springfield, Mass.," says Jerry.

A lucrative professional football offer prompted Laws to resign his position at the Trade School. It was during the off season that Laws made his first contact with the entertainment world.

In 1938 a friend of Jerry's, who was singing in "Porgy and Bess," invited him to come to New York to audition for a role in the Gershwin classic. The audition was successful and Jerry Laws entered upon the theatrical scene as a member of the Eva Jessye choir.

Last season he was signed for an important role in "St. Louis Woman," and then, late in the year, came his important assignment in the E. Y. Harburg-Fred Saidy-Burton Lane musical "Finian's Rainbow." When producers Sabinson and Katzell sensed his ability as a stage technician as well as a performer they lost no time in appointing him one of their stage managers. Sat.

"'Finian's Rainbow' is the greatest thing that has ever happened to me," claims Jerry. "Besides being a wonderful piece of entertainment, it has done more in the way of being a service to the Negro than any other presentation in the history of the theatre. It accomplishes more toward racial understanding and tolerance than a thousand books or a thousand lectures. I watch the faces of the audience every night. They come to be entertained and they leave both entertained and enlightened. 'Finian's Rainbow' is more than a show. For those of us who work in it, it is as much fun as it is for the audience."

53c(2)(b) 1947 General

IN THE MONEY

Pittsburgh, Pa. Courier

By HORACE R. CAYTON

Langston Hughes Is Gonna Have to Pay More Income Tax

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

Sat. 4-5-47

I WAS eating breakfast with Langston Hughes—he usually invites himself whenever he comes to town—and we got to talking about the Negro in the American theatre. The subject came up because Langston had for the first time in his long career made a financial success in the play "Street Scene," for which he wrote the lyrics. I, like all of his friends, was elated over the fact that Lang had at last hit the jackpot. For years, perhaps more years than he would like to admit, Langston has been carrying the torch for Negro literature and has taken his poetry to Negro people from Chicago to Piney Woods, Miss. He didn't make much out of lecturing and selling his books on the side. I know this because one time my bookkeeper helped him make out his income tax and I peeked over their shoulders and the gross figure was small indeed for a man of his rare talents and ability. But poets seldom get rich and certainly less seldom do Negro poets. But now at last, though he won't be rich, he will have a comfortable income for a few years at least.

Mr. Cayton

* * *

WE WERE speculating on how the Negro is beginning to play a more significant role in the American theatre. Not since 1900 had Negroes written for Broadway musicals. Even such shows as "Cabin in the Sky," "The Hot Mikado," and "Carmen Jones" were written and directed by whites. Back in the 1900's such people as Will Marion Cook, Paul Lawrence Dunbar and James Weldon Johnson wrote plays for both white and Negro casts. But the white writers and composers froze them out and it was not until Arna Bontemp's "St. Louis Woman" hit Broadway that Negro theatrical writers and composers came back to their own after almost a forty-five-year period of sitting on the side lines.

Now suddenly this season there are two major musicals, the majority of whose casts are white, for which creative Negro writers have helped to write the lyrics or compose the music. Duke Ellington teamed up with the white lyricist John LaTouche to re-write "The Beggar's Opera" into a modern version called "Beggar's Holiday." Then there is the present play under discussion where Langston Hughes as lyricist teamed up with Kurt Weill to adapt Elmer Rice's book "Street Scene" to a musical production.

Sat. 4-5-47

I ASKED LANGSTON to tell me the story of how he happened to get this commission to work on a musical which has nothing to do with race or the race problem and this is what he told me:

"I was sent for fifteen months ago and asked if I would do the lyrics for "Street Scene." I read the book and thought about it a couple of weeks and felt it was something I could do so I accepted the commission. There was no race angle to it. They simply wanted a poet who could give the lyrics a New York flavor and chose me. I worked on them for about a year alone and then for about three months more with Kurt Weill.

"I wrote about forty lyrics, twenty-four of them are in the Broadway production. I wrote these lyrics as if they were poems and then Weill, who is a wonderful musician, set them to music."

"What are you going to do now?" I asked.

"I have a commitment to go to Atlanta University to give a seminar in creative writing. I only saw one performance of the show after it became a hit and I won't be in town for some time because of this commitment and a lecture tour."

"Well, Langston," I asked, "how do you feel now that you are in the chips?".

"I haven't got the money yet. I don't know how it's going to feel." Sat. 4-5-47

"What are you, going to do when you get it?"

"Nothing," replied Lang.

"What aren't you going to do?"

"Nothing," replied Lang.

I took it all to mean that this folk poet, this poet of the people, was after years of traveling, writing, and speaking, just going to sit down and take it easy.

I'm glad that Langston came through just like he and I and all of us knew that he would.

Uncle Tom's stock was going down. Being prepared for Broadway last week Sun. 5-18-47

was a musicomedy version of his life which would make him out an old appeaser and a heel. Chicago Sun

53c(2)(b) 1947 "The Medium"

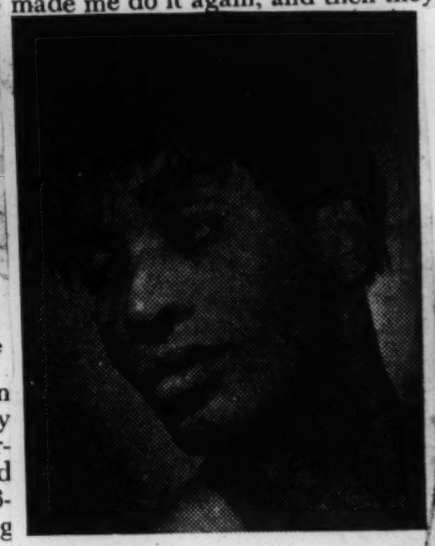
The Tragic Mute of 'The Medium'

By Frances Herridge

Two of the most eloquent roles on Broadway are those of mutes: Susan in *Finian's Rainbow* and Toby in *The Medium*. Dancers Anita Alvarez and Leo Coleman get more expression across in their movement than most actors do in a book of words.

Frances Herridge

Coleman's rave notices were as surprising as *The Medium* itself. No one expected an American opera to be a Broadway hit, not even its author-composer-director Gian-Carlo Menotti. And no one expected much of the 26-year-old dancer with no training in acting and little more in dance.



Leo Coleman, the mute helper in *The Medium*.

Coleman, as the mute gypsy helper of Madama Flora, the medium, is in love with Monica, her daughter. The medium, a prey to her own psychical machinations, kills him in mistaken terror. With fluid dance pantomime, Coleman projects both his animal fear of the medium and his tender worship of the daughter. Never once is the audience aware that he is *dancing* his role.

• • •

Just as shy and intense offstage, Coleman is still bewildered by his success.

"Things like Tallulah Bankhead throwing her arms around me and kissing me because she liked my work. I felt as faint as a bobby-soxer. And things like being interviewed. I'm not good material. I haven't done anything."

Schooled in Detroit for costume designing, he was asked one day by his sculpture teacher to model his hands. That led to a brief career as artist's model, which wound up in November of '45 with a month of posing at Smith College—the scene of his first public dancing.

"Randolph Jonston in the art department there was kind enough to ask me to Thanksgiving dinner. Afterward everyone was supposed to do a bit of entertainment. I couldn't do anything, of course, but I wanted to show my appreciation for that wonderful vegetarian dinner, so I said I'd try to dance. Mr. Jonston put on some Mexican music and I got up and moved to it. Everyone seemed to like it. They made me do it again, and then they insisted I join one of the college dance classes."

That New Year's Eve found him wide-eyed on Times Square with a few dollars in his pocket and vague intentions of going home to Detroit. But first he decided to have a quick look at the Katherine Dunham School of Dance. Before he knew it he was enrolled with a scholarship.

"When I'd been there about three months, Mr. Menotti came to class one day to watch us. I didn't know who he was or why he was there. I was shy and didn't associate with anyone.

"That's why I couldn't speak for a minute when he asked me to take a part in his play. I explained I couldn't act, but he didn't seem to care. He liked the way I moved."

Coleman, a Negro, is one of the first to play a non-Negro role. In his search Menotti was concerned solely with the quality of movement. Most of the experienced dancers were too commercial, too worldly, he told Coleman.

"I can't wait till the show goes on tour. My adventurous blood is beginning to boil again. Besides I'm hoping we'll go to Detroit so my parents can see me. They didn't like the idea of my modeling and dancing. They wanted me to work in a factory—man's work, they called it.

"I still go to Katherine Dunham's whenever I can. Now I'm taking up acting and speech too. Perhaps I'll be lucky enough to find other good roles where I can combine acting and dance, and then I might have to talk, too. But no matter what happens I won't ever go Broadway just to earn a lot of money. Miss Dunham said to me: 'Leo, if you ever get blase about a curtain going up, I'll kick you in the—derriere.'"

THE ONLY NEGRO in a non-Negro role on Broadway, Leo Coleman enacting the role of Toby, a mute Gypsy boy, is charmed by Monica (Evelyn Keller), daughter of his protectress in the new play with music, "The Medium," widely acclaimed new Broadway offering. The critics raved about the play, the cast and Mr. Coleman.

Acclaim Actor In White Role

Leo Coleman Plays Mute In 'The Medium'

By LILLIAN SCOTT

NEW YORK—Young Leo Coleman, widely acclaimed by New York drama and music critics for his stirring performance as a mute Gypsy in "The Medium," is the only Negro in a non-Negro role on Broadway today.

"The Medium" is one of two plays with music by Gian-Carlo Menotti which were produced together in New York this month. The plays are really opera as all of the roles are sung. The two-act "Medium" is about a hardboiled, tyrannical and aging seeress who makes a living through faked seances aided by her young daughter, Monica, enacted by Evelyn Keller, and the mute, Toby. The tragic action gains intensity as Madame Flora (Marie Powers), repents her deceptions in growing fear of the unknown spirit world she has commercialized.

Few Notice Race

Coleman's role is one of the most important and few spectators realize, as he told the Chicago Defender, that he is a Negro. Composer Menotti found Coleman at the Dunham School of the Dance where he was studying. Coleman says now, "The school showed Mr. Menotti all the older students first and the ones more capable than I. He was dissatisfied and came back again, and happened to observe a class I was in. I went out to lunch and when I came back the kids were talking about the strange man who had paid so much attention to me. Mr. Menotti returned that evening and asked me if I could play the role of Toby. I was so taken aback I didn't answer him for a few seconds and when I did I told him I had had no experience. But he said, "I like the way you move—will you try it?"

That same "lithe quality" of Coleman's movements had earlier won him the favor of artists in Detroit, New York and Massachusetts. Born 27 years ago in Antioch, La., Coleman was reared in Detroit. He graduated from Cass Technical High School in 1937 where he majored in costume design and illustration.

Too Young Or Too Old

In his words, on his graduation, "I was either too young to get a job or not old enough to get some jobs." He attended Wayne University Community School for six months, then Wayne U. proper for a year. Later an artist noticed his beautifully shaped hands and used him as a model. From that, he began modeling for various local art clubs, finally going to the famous Cranbrook Art Academy in Michigan. There he was offered a month of modeling and on-campus living the next fall at Smith College, a women's school in Massachusetts.

Christmas, he came to New York for the holidays and was taken to the Dunham School. He knew then, "I wanted to be a part of it." Although he wanted to be a dancer, he never expected Broadway success so early and still is a bit self-conscious about interviews and public notice.

He talks straight-forwardly, however, and told his life with scarcely any prompting. He loves his part in "The Medium." He said that Mr. Menotti had no racial type in mind for Toby and auditioned several white dancers. Coleman reflected aloud, "The reason he liked me was I moved like a cat, he said, and I didn't look as sophisticated and worldly as some other people he saw.—Far be it from me to be that way though—I guess it's just my old Sunday school training showing up," he ended with a laugh.

53c(3) 1947

Singers cinch Negro film roles

sat. 1-4-47

Los Angeles Tribune

Los Angeles, Calif.

NEW YORK—Sheila Guyse and Billy Daniels, handsome leads of the all-Negro picture, "Sepia Cinderella", completed last week by Herald Pictures here, have earned a similar part of themselves in the next Herald film.

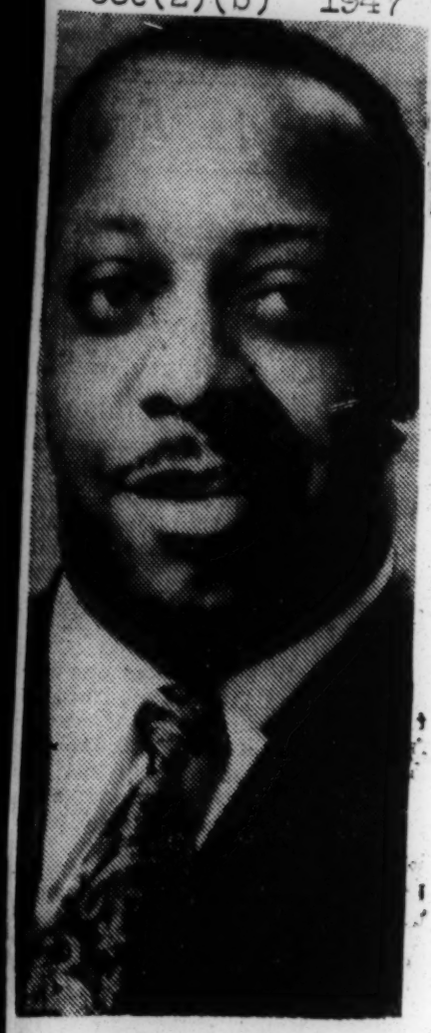
This announcement was made this week by Jack Goldberg and Arthur Leonard, producer and director, respectively, of the film, who claim they have uncovered motion picture finds in the two singers. sat. 1-4-47

Miss Guyse and Daniels first attracted the film makers' attention with parts in "Boy! What a Girl", in which Duke Williams, late of the "Anna Lucasta" cast is the star. Also in "Sepia Cinderella" are: dancer Tondaleyo, Deek Watson (formerly of the Ink Spots) and his Brown Dots, and the John Kirby and Walter Fuller bands.

The pictures are prepared mainly for release to Negro theatre houses in the South. First of 12 scheduled films, "Boy! What a Girl!" is to be released this month.

53c(2)(b) 1947

"Showboat"



WILLIAM C. SMITH

W. C. Smith In Showboat

Pittsburgh Courier

Pittsburgh Post

NEW YORK—William C. Smith, bass, has just been signed to sing the role of "Joe" in "Showboat" at the Texas State Fair in Dallas, during the weeks of June 16 and 23, and at the Municipal Opera in Forest Park, St. Louis, during the weeks of August 18 and 25.

In the fall, Smith will continue in this role when the operetta goes on a national tour, starting in Hartford in late October.

He was first heard in the role of "Joe" this past season when Jerome Kern and Oscar Hammerstein II revived the famous operetta at the Ziegfield theatre where it was presented by the great impressario after whom the theatre was named many years ago. His voice handling of "Ol' Man River" enthusiastically received by those who saw him in the role made famous by Paul Robeson and the late Jules Bledsoe.

Sat. 5-17-47

JUILLIARD STUDENT

A native of Nyack, N. Y., Smith received his education at Hampton Institute in Virginia and the Juilliard School of Music, here to both of which he had won scholarships.

He has been a featured player on Broadway in Gershwin's "Porgy and Bess," "Memphis Bound" and Carib Song" and of course, "Showboat." Among other concert engagements, he toured as soloist with the Hampton and the Eva Jessye Choir.

5-17-47

In the last few weeks, the artist sang for the British Seamen's Club and the Safian Palestinian Foundation, plus several radio engagements.

53c(2)(b) 1947

"Silas Green Show"

Silas Green Show Nears End of 60th Annual Tour

(53c(2)(b) Afro-American sat. 4-5-47 Baltimore, Md.

JACKSONVILLE, FLA. — The Silas Green Show recently completed its tour of Florida here. The current season will teminate with a showing in Atlanta April 18, marking its 60th annual swing around the Southern circuit.

Featured attractions with the sow include Butterbeans & Susie, comedy team; Elaine Dudley, former Benny Carter vocalist; Wilson Daniel, dancer; Snags, ventriloquist and dummy and Myrtle Chaplin, dancer and captain of the Silas Green chorus.

Oscar Lee Jones (Silas Green), and Dinah Scott (Lilas) are central figures in present performances. Jones, last year, took over the role played by the late Ford Wiggins for 40 years (now one of Ripley's collections), never miss ing a performance in all that time.

The present owner is Wilbur P. Jones, 37, the youngest man ever to operate the show. He is the sixth owner in the six decades that the show has been running, having succeeded the late Charles Collier.

S. H. Dudley, 38, son of the late S. H. Dudley Sr., founder of Silas Green, is producer and manager of the show. Sat. 4-5-47

Blanche Jones, wife of the owner and manager, is in charge of finances and audits of the company. Ann Durrah is secretary for the organization.

Eddie Washington, 37-year-old band leader, is completing an even decade with the show.

53c(2)(b) 1947

"Street Scene"

Vandamm

MANHATTAN "STREET SCENE"
Mother had a lover.

Street Scene (book by Elmer Rice; music & lyrics by Kurt Weill & Langston Hughes; produced by Dwight Deere Wiman & the Playwrights' Co.) is much more folk opera than musical—a re-handling of Elmer Rice's famous outside slice of life almost entirely in musical terms. There are arias as well as tunes; septets, choral passages, large-scale orchestral effects, recitatives. As music, some of this is fancy, facile, too high-pitched. But, thanks to the rest of the score and to the residual vitality in Elmer Rice's play, *Street Scene* is steadily interesting musical theater.

Spilling out of a Manhattan tenement onto a June-baked side street are all Mr. Rice's once-familiar exhibits—gossips, sluts, roughnecks, a dispossessed family, a jittery expectant father, the Negro janitor, the Italian music teacher, the Jewish law student, young Rose Maurrant whom he loves, and Rose's ill-mated parents—the mother who has taken a lover, the father who has taken to drink. Long brooding over the Maurrants, melodrama bursts upon them at last—with two quick revolver shots behind an open window.

Perhaps the melodrama muscles into the new *Street Scene* a bit too conspicuously; there is, at any rate, a good deal less of the old garish street life, the huddled, gabby tenement humanity. But, endangered by a lot of song-&-dance distractions, the story builds much more strongly by leaning on plot rather than people. And it finds time for enough that is human and humorous. Composer Weill (*Knickerbocker Holiday, Lady in the Dark*) scores with all his lighter songs and with some of his romantic ones. And there are good people to sing them—notably, opera singer Polyna Stoska, whose beautiful soprano voice is a treat for Broadway. What is more, most of the singers can act.

Now, as 17 years ago, one of the most fetching things about *Street Scene* is its street scenery: Jo Mielziner has once again designed an ingenious three-story tenement façade.

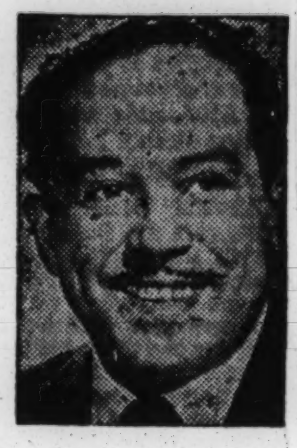
Here To Yonder

Langston Hughes

At Long Last

I HAVE BEEN WRITING for the theatre for 16 years. My first play, "Mulatto," was written in 1930 when I was in residence at Jasper Deeter's Hedgerow Theatre near Philadelphia. Five years later it was produced at the Vanderbilt theatre in New York where, although it was not a big hit, it ran for a year.

For the Gilpin Players in Cleveland, our leading Negro drama group, I wrote six plays over a period of 10 years. This excellent group gave them splendid non-professional productions. For the Harlem Suitcase theatre which I founded, I wrote my poetry play, "Don't You Want to be Free" that ran for 135 performances in Harlem. Amateur and college groups produced it all over the country, but most of them were able to pay little or no royalties. With our great composer William Grant Still, I wrote the libretto of an opera, "Troubled Island" that has been on the production schedule of the New York City Center for the past two years, but has not reached its stage. In "Pins and Needles" and Duke Ellington's revue, "Jump for Joy" and other musicals, I have had individual numbers. A few years ago in Chicago, the Skyloft Players did an interesting production of my folk music drama, "The Sun Do Move." But it was not until last night at the Adelphi theatre, that any theatrical success of a financial nature came to me.



'Street Scene' Opens

STREET SCENE, for which I did the lyrics, opened yesterday, Jan. 9, 1947. At midnight Fannie Hurst went on the air to call it a great event in the American theatre. At 1:30 a.m. the first review apeared in the New York Times under Brooks Atkinson's by-line calling our show, "A musical play of magnificence and glory." So I decided to wait up most of the night until the other morning papers appeared on the stands.

My vigil was not unrewarding. The News said of Street Scene, it is "a work of great individuality which makes no compromise with Broadway formula" and the Mirror said, "the best work of its kind since Porgy and Bess." Whereupon I called our director, Charles Friedman and we agreed that it looked like we had what Broadway calls "a smash hit." Sure enough, judging from the lines I saw at the box office the next day and the fact that there was standing room only at the second performance, it does seem to be a smash hit. At long last I am on Broadway with a bang. How does it feel? Swell. To what do I owe it? The answer is very simple—owe it to the people like you who are reading this column now. I owe it to all the readers of my books over a long period of years, and to all those who have bought and read my poems or have come out to hear me read them in public. I owe it to the thousands of wonderful fan letters readers have written me. You are the people who kept me from giving up writing altogether during those frequent (and many) weeks and months when I wondered where the rent was coming from. I once wrote a little poem called A Little Lyric of Great Importance.

I wish the rent
Was Heaven sent.

Today it looks as though maybe Heaven has answered my wish and that the rent will be coming along regularly for quite a while.

Fun And Work—Lots Of It

IT HAS BEEN great fun (and lots of work) preparing Street Scene. It was no push over translating large portions of Elmer Rice's famous American play into singing lyrics. But Elmer Rice is a fine fellow with whom to work and a great poet of the theatre. The composer, Kurt Weill, one of the world's most distinguished theatre musicians, is at the same time most sympathetic and amiable.

We three creators of the musical version of Street Scene were fortunate in having a top Broadway producer in Dwight Deere Wiman, who associated himself with the Playwrights Company for the production. The Playwrights rank with the Theatre Guild in integrity and importance. In Lina Arabanell we had a marvelous casting director who sifted from hundreds of auditioners the amazing cast performing our show. So it was my good fortune to collaborate with some of the top people in the American theatre.

Fourteen months of hard work—and a pile of draft manuscripts half as high is my head—produced the thin sheaf of words that make up the 24 songs in Street Scene. A great pile of hand written musical manuscripts from Kurt Weill's hand made the final score. Weeks of revision of script produced Elmer Rice's libretto. And good luck for us all made it the hit that it is to-

53c(2)(b) 1947

On Stage . . .

53 c(2)(b)

Daily Worker
New York, N. Y. Fri.
11-14-47

PRINCIPALS in the CIO N. Y. Department Store Joint Board's musical comedy 'Thursdays Till 9' to run at the Central Needle Trades High School Nov. 24-25-26-27. Written by Henry Foner and Norman Franklin, proceeds will go to the Paralyzed Veterans Association. Left to right: Edith Bailey, Mary White, June Ferrari, director David Pressman, Marjorie Reed.